

# MASTER

By Joseph Lidster

*A man who kills because of motives can be questioned. A man who kills because he is ill can be certainly helped. A man who kills because... well, because he was born, fated even, to be evil... well, that is a true tragedy in itself.*

The Doctor, *Master* Part Two

In May 2002, a couple of weeks after the recording of my first Big Finish *Doctor Who* play, *The Rapture*, I received a phone call from producer Gary Russell. He wanted to know if I'd be interested in pitching another script - specifically, a character-based story about the Doctor and his arch-enemy, the Master. Of course, I immediately said yes.

And then, as the call ended, I began to worry. How do you write a character-based play about someone with no apparent motive or reason? The Master has always had some obvious, outward characteristics, but I didn't want to write four episodes of he and the Doctor having a 'grudging respect' for each other.

Davros has a history. We may not agree with his beliefs but we can understand them. Omega has a back-story. We may not agree with how he acts but we can understand him. The Master? Sometimes he wants to rule the universe; sometimes he wants to destroy it. Sometimes he wants to change the history of the planet Earth; sometimes he just wants to set traps for the Doctor. He's appeared in the original television series, in novels, in comics and in a previous audio adventure and yet has never seemed to be consistent in what he wants to achieve.

The character of the Master was created by Barry Letts and Terrance Dicks and first appeared in *Doctor Who* in the 1971 adventure *Terror of the Autons*. Letts and Dicks wanted to create a Moriarty figure for the Doctor to fight. Like the Doctor, he was a renegade Time Lord but, unlike the Doctor, he was Evil. Evil with a capital E. The original character outline described him as sinister and charming and with 'a vested interest in chaos and misrule'.

Why? We don't know. What does he want to do when all has become chaos? We don't know. Letts and Dicks were so pleased with their creation that writers were asked to incorporate him into every story of the 1971 season. He soon became a familiar figure and, years later, when producer John Nathan-Turner wanted to help the audience cope with the transition of lead actor from Tom Baker to Peter Davison, the character was reintroduced. Years later again, when the Master proved to be popular in the audio adventure *Dust Breeding*, Gary Russell emailed me to ask if I could incorporate the character into *The Rapture* (an idea swiftly dropped, thankfully).

It seemed to be a rare occurrence for a writer to sit down and think to themselves, 'I'd like to write a story about the Master.' So, how was I going to be able to explore his character and specifically his relationship with the Doctor? Luckily

for me, fellow Big Finish writer Cavan Scott had already pitched an idea. Gary, though, decided that he wanted Cav (and his co-writer Mark Wright) to instead work on *The Church and The Crown*. But he also wanted to keep the basic element of Cav's proposal - that the Master had amnesia - so sent me an email on 8 May.

'A writer has sent me two ideas,' he said, without revealing who that writer was. 'I've gone with the other, but he suggested this one about the post-*Dust Breeding* Master. I won't send you what he sent me because I don't think you need to see that. But I will send you my reply as it sets up the salient points.'

Gary's email to Cav was as follows:

Thought some more about this. Might be nice if we arrive in the story after a disaster. The Doctor gets enough clues that it's the Master (maybe the Master has been leading him on a merry trail through the cosmos) but finds him hospitalised. No one knows he's the culprit and the Master is amnesiac.

Then the authorities do pin the blame on him but the Doctor discovers the Master is actually innocent of whatever they say he did and is forced to team up with, and defend, his old foe. The Master has no idea who the Doctor is and *we* see, and the Doctor sees, his old friend re-emerge but the Master just sees the Doctor as a nice guy - he's completely amnesiac.

The story carries on and, at the end, two things happen. The Doctor learns that there is something on whatever planet/space station/whatever they are on (not Earth, by the way) that can restore the life energies to the Master (his body is actually decaying rapidly now - the incidents of *Dust Breeding* have accelerated his molecular dispersal or something). This will 're-store' him (not a pure regeneration but like the Source in *The Keeper of Traken* it'll enable him to find 'a new body at last') *and* return his memory. The Doctor must face the quandary - save the Master and thus return his memory and dark personality, or let him die a not very dignified but perhaps happier death. Maybe the Master has become a folk hero to the people on the planet. The Doctor never lets on that it *was* all the Master's fault in the first place, even if the specific was someone else. The Doctor should leave the planet *before* the Master decides, leaving his old/new friend to ponder. We end on the Master weighing up the life he knows now, popular, likeable but dying, with the life he's been told about, evil, cruel, dangerous but now with a potential new life cycle. Like the Doctor, *we* don't see the answer. Unlike the Doctor, we know that at some point he will make that decision.

Gary said he was looking for a 'good two-hander (plus supporting characters)' that focused on 'the fact that the Doctor is instinctively biased toward the Master and has a hard time reconciling his feelings with this *new* guy who he, and everyone else, really rather likes'.

His email ended with him saying that he thought I might enjoy the challenge of this because it needed to be a character-based rather than an action-based adventure.

'Of course,' he added, 'there needs to be a good strong *Doctor Who* story at the back of it all, but don't over-complicate it. This is the main thrust. Oh, and the story is just to be called *Master*'.

The first thing I decided was that I wanted to make the Master scary. The reason he was used so often in the television series was because the audience

'knew' he was evil. The writer didn't need to waste time establishing who he was - he wore black, had a beard of evil, a sinister laugh and he killed people. The Master should be terrifying. He has killed millions of people and destroyed thousands of worlds. And he finds it funny. If you were Tegan or Nyssa what would your reaction be to what he had done to your family? You would become consumed with hatred and grief.

Because *Doctor Who* was primarily an adventure series for children, though, they had a little cry about it then moved on. This dichotomy between what the Master was and how he was portrayed began to interest me. The reality of the Master (especially in the later years of the series) is that he's a slightly nutty, pantomime villain. The concept of the Master, though, is this utterly terrifying, totally evil murderer. He should have been the most frightening character ever to have appeared in *Doctor Who*. In actuality he was a 'jackanapes' who the Doctor had a grudging respect for. The amnesia aspect of the story would allow me to show the Master at his most terrifying - by using the concept of the character rather than having him actually appear.

The amnesia also meant that telling a character-based story about the Master didn't mean I had to give a cod-psychological explanation for his behaviour. In the television series, he was a pantomime character aimed at children and didn't require motivation. This week he wants to rule the peoples of the universe! This week he wants to stop the Magna Carta being signed! Today, though, that isn't sufficient. Characters can no longer be good or evil: they have to have motives and reasons and childhoods and explanations for their behaviour. I didn't want to reveal that his evil behaviour was because his mother never loved him.

I did, however, want to give him some depth. I jotted down a few constants about him. He's always alone. He always loses. He sits there laughing at his own jokes like a madman. And, every plan or scheme he has had has resulted in death for others. This was a side of him I wanted to explore. I did some research about serial killers, including reading a biography called *The Shrine of Jeffrey Dahmer* by Brian Masters. It's a very tragic story about how one man became a serial killer. It's easy to dismiss Dahmer as a monster, but he wasn't. He was a real-life, living, breathing human being who, for some reason, convinced himself that it was perfectly acceptable to kill people.

The Master isn't a Dalek or a Cyberman. He's a person - a person who has also decided that it is acceptable to kill others. Dahmer killed his first victim years before he became a serial killer. One explanation for his subsequent behaviour is that because he wasn't caught for this first murder somewhere in his subconscious he convinced himself that it was acceptable to kill again. Of course it isn't that simple, but this became a major plot point in my story - the Doctor had to ensure that the amnesiac Master didn't kill. If he killed just one person, it could send him down that path once more.

I used this, and the whole concept of what the Master actually is (as opposed to how he is portrayed), as the basis for the story. It's not about how terrifying the Master is, it's about how terrifying it must be to be the Master. Imagine being unable to stop yourself being the most evil, vicious, cold, lonely figure the universe has ever seen.

I then began to develop the style of the play. At school, I had played Antonio

Salieri in a production of Peter Shaffer's *Amadeus*. Salieri is a man consumed by jealousy of Amadeus Mozart's musical ability. Again, he's not a 'monster', but he is a man who feels justified in, eventually, committing murder. His motivation may be different, but he's quite similar to the Master as he manipulates, seduces and charms all those around him. A year after appearing in the production, I was working on the till in Kwik Save when a customer said she recognised me. We couldn't remember having met but then she remembered. A year before, I'd given her child nightmares. This is what I wanted the Master to do (give people nightmares, that is, not work on a supermarket checkout).

*Amadeus* is an amazing script. It's dark and funny and dramatic but, most of all, it's frightening because the audience is encouraged to empathise and identify with Salieri. He narrates the play and we follow his journey from a civilised, well-bred man to a murderer. I decided that I wanted to do something similar with *Master*. The lack of a companion for the Doctor already meant that it wouldn't be a traditional adventure. It meant I could either create a companion-substitute or try something different. I soon realised that I wanted the listener's identification figure to be the amnesiac Master rather than the Doctor. It is his story.

On a very basic level, our school production of *Amadeus* was successful because it had a classical feel. The characters speak in a poetic, very theatrical way. They have good dramatic speeches and monologues. I wanted to emulate this style because I wanted to write a play that would be very different to *The Rapture*. With *The Rapture*, I had attempted to write a very 'realistic' story, in content if not necessarily in its style. It has a clearly defined location. The characters' dialogue is fairly naturalistic - they interrupt each other, use colloquialisms, et cetera. It had been my attempt to write a very fast-moving, modern *Doctor Who* play. It was *Doctor Who* for the *Hollyoaks*/MTV generation.

*Master*, I wanted to be small-scale and intimate. I wanted it to be a stage play.

I wrote the treatment (then called *The Master*, see pp390-401) and was commissioned in June. Gary did have reservations about the ending, feeling that the appearance and behaviour of the Scordatura creature was 'very *Space: 1999*', which, obviously, didn't fit in with the intended style of the production. As I wrote the script, I changed much of Episodes Three and Four. Instead of the Doctor finding the Master's TARDIS, I had all the characters being influenced by the Master's telepathic abilities as he tried to escape from his own shattered mind. The end of Episode Three still featured John attempting to kill Victor. This released a burst of psychic energy which then caused every character to give in to their own 'Master'. The cliffhanger of Episode Three became:

*SFX: JOHN'S vicious assault continues as the heartbeat and clock increase in speed.*

**THE DOCTOR**

Come on, Jacqueline! We have to stop John!

**JACQUELINE**

I... I...

**THE DOCTOR**

become the Master once more! One death, that's all it takes!

**JACQUELINE**

But... he's doing this for me? Doctor, don't you understand? He loves me!

**THE DOCTOR** John! Please! What's happening to you all? You're giving in... (*Suddenly realises*) You're all giving into your Dominus! Don't you understand? You're all giving into your dark sides! You are... we are civilised people!

**JACQUELINE** (*Starting to laugh*) Civilisation be damned, Doctor.

**THE DOCTOR** No! I won't let this happen! I won't give in! I won't let you all give in! Look into my eyes! (*Quietly*) Look into my eyes, all of you.

**VICTOR** (*Screams*) I'm sorry!

**JOHN** (*Screams*) Just die!

*SFX: The ticking and the heartbeat are at an almost-impossible speed now as the clock starts chiming – suddenly a dark, twisted version of the 'diary' music from Episode One begins.*

**THE MASTER** (*Voiceover*) And so, I am created! My day has dawned! I am your Dominus and you will give in to me!

**JACQUELINE** (*Shrieks in ecstasy*) I love you John Smith!

**THE DOCTOR** You can't love him! Look into my eyes! I am the Doctor and you will obey me!

**THE MASTER** (*Laughing*) Now you weren't expecting that now, were you? And so the people of Perfugium – the monied patrons of the Jury Inn and the stinking beggars on the Unterstrasse, the doctors at the Sanatorium and the traders at the daily market, all, (*Shouts defiantly*) all at last, with one defiant shout, smash through the glass cage of repressive Civilisation and all, all give into their Dominus and proclaim with one voice:

**THE ENTIRE TOWN OF PERFUGIUM** (*Shouts*) We will obey our Dominus!

**THE DOCTOR** (*Quietly*) I am the Master and you will obey me!

*Closing theme music.*

Which was nice. There were two problems though. Firstly, this meant that the Master was behind it all along which was something I didn't want. The main problem that soon became evident, though, was that this was writing Doctor John Smith out of his own story. This scene was followed by Jacqueline knocking out the Master with a chair and all the characters making a trip into his mind to try and save John, which is incredibly weak and a bit of a dramatic cop-out.

The scenes inside the Master's mind were fun but the story was rapidly becoming a traditional *Doctor Who* adventure story. Both Gary and I agreed that Episode Four needed a great deal of work. However I was gradually realising that there was an inherent structural problem. My main character, the audience identification figure, was confined to a bed for most of Episode Three and then disappeared for most of the final episode as we suddenly became involved in the Doctor's investigation.

In short, I was making a very similar mistake to one that I felt I had made with *The Rapture*.

The first two episodes of *The Rapture* are what I wanted to write. They feature a group of characters involved in a *Doctor Who* plot which is told in a very stylised, almost hallucinatory way. From the opening of the third episode, however, the style turns into traditional, television-style *Doctor Who*. Sound designer David

Darlington (who would coincidentally go on to create the beautiful score for *Master*) suggested that I read a book called *Story* by Robert McKee.

McKee discusses many elements of screenwriting, including 'Single Versus Multiple Protagonists'. *Master* is a Single Protagonist story. It is about the struggle between Doctor John Smith's fear of what he was and his desperation to know. The Doctor, Jacqueline, Victor and the Master all contribute to *his* story. The story is not about them. The scene that highlighted the mistake I was making was Scene 35. It featured the characters of Utterson and Enfield (two secondary characters who acted as a chorus) discussing the fire that has injured Doctor Smith. Utterson tells the story of how he met someone who told him about how they had overheard that Doctor Smith must be responsible for the fire. The whole scene is told through fast-cutting flashbacks to the various people telling the story and introduced five new characters who only ever appeared in this particular scene. It was both representative of my moving from a Single to a Multiple Protagonist story (the story then became about the Doctor, Jacqueline and Victor fighting the Master to save John) and also of my own discontent with the way the plot was developing. I didn't want to write *Doctor Who* 'like what it was on the telly'. I wanted to write audio drama, using the medium to its full advantage. By halfway through Episode Three, I realised I wasn't doing this and was therefore finding myself writing scenes like Scene 35.

So, I panicked. Then, I locked myself away and thought about what I could do. The more I thought about it, the more I realised that the problems stemmed from the end of Episode Two - from when John is injured in the fire. This didn't just need a new draft; it needed a whole new storyline and structure. The most important aspects of the story were that it was to be Doctor John Smith's story, that it was to be minimalist and theatrical in its approach and that it was to be very dark and very scary. I realised that a major problem in the original storyline was that I was trying to have John's story impact on the society around him. This meant the play was losing its dark, nightmarish quality. To stop this happening, I decided that the entire

## MASTER

### Character biography

*With each copy of the script sent out to the cast was the following introduction, written by producer/director Gary Russell, to the play's eponymous character...*

**THE MASTER** – renegade Time Lord who studied with the Doctor at the Time Lord Academy (apparently getting better grades than the Doctor). He gloried in

chaos and destruction, and sought ultimate control of the universe. He led a dangerous life and, having reached his twelfth and final regeneration, turned into a decaying corpse. He was dying when Chancellor Goth found him hiding on Tersurus. The Master promised Goth power and convinced the Chancellor to secretly bring him to

Gallifrey. There, he helped Goth assassinate the President and frame the Fourth Doctor for the murder. But what he really wanted was access to the unlimited energy of the Eye of Harmony to boost-start a new regeneration cycle. He was thwarted by the Doctor, but managed to steal enough energy to prolong his life and escape.

plot should take place in John's house and on one night. I decided to keep the characters of Jacqueline and Victor but felt that John's love for Jacqueline should face another barrier and that she and Victor should be married. I decided that the story could still have the narration framing-device but that it should actually be a story in itself. I then decided that I didn't want the character of the Master to appear in the story at all.

I was very aware that *Master* was going to be the third play in a trilogy - after *Omega* and *Davros* - and so was keen to ensure that it would be as different as possible from the previous two releases. I had no idea what Nev and Lance's scripts would be like, but the one thing I was sure about was that they would have, respectively, Omega and Davros in them. I was writing a play that was about how scary it would be to be the Master and about how frightening the actual concept of the character is as opposed to the realisation. Therefore, I decided that I didn't need the character to appear in it at all. Having the Master appear at the Episode Three cliffhanger was very obvious and therefore something I didn't want to do. This left me with a problem - if the Master wasn't going to appear, who would be the villain? Who would John Smith have to fight? And, again, I thought back to my original list of constants for the Master's character. Everywhere he went, every mad scheme he had, he always caused death. It's a horror story so I couldn't just have an alien turn up at the end of Episode Three. I was already using the idea of the Doctor being in some respects the villain of the story so he could be working with somebody. I was using the idea that, because the Master killed once that, like Dahmer, this would enable him to kill again without conscience in later life. The Master is Death's servant!

I quickly plotted out a new storyline and phoned Gary. I think he could tell that I was suddenly much more excited about the script and that I knew I could make it work, so he told me to go for it.

Surprisingly, the script then pretty much wrote itself. The limits I placed on myself in setting, time frame, and the fact that I still wanted Episode Two to feature just the Doctor and Doctor John Smith, meant that I didn't have any opportunity to deviate from the story I wanted to tell. I decided that by having the Doctor narrate the story, I could afford not to have him in Episode One. This meant that the cliffhanger that would traditionally be the Master making his appearance to disrupt the Doctor's life could be inverted. I could show Doctor Smith's happy life, with indications that something is amiss, which is then destroyed by the arrival of the Doctor.

A programme which scared me as a child was the BBC production *Ghostwatch*. A spoof documentary about a haunted house in suburbia, it caused a great deal of controversy when first broadcast in 1992. The effect it had on the viewing population was similar to that created by Orson Welles's radio production of *War of the Worlds* in 1938.

In 2002, *Ghostwatch* was finally released on DVD. I watched it as I was writing the new draft of *Master*, and found elements in it that I felt worked particularly well. One aspect that really makes it sinister is when the ghost appears in the background of a number of shots (reflected in a window, stood in front of a curtain, behind a crowd of people) but none of the other characters see it. It involves the audience in a way not often used in fiction. I wanted to write the aural equivalent of this and decided to have a ghost laughing and making threatening noises throughout

Episodes One and Two - but for it not to be commented on by the characters. I really wanted the atmosphere to unnerve the listener, even if they wouldn't know what it was that was actually scaring them.

I was always thinking about how *Master* would work as an audio and horror experience. In many scenes, the tension comes from the dialogue and sound effects building up and slowly intensifying... until suddenly something happens. The ouija board with the slow breathing and glass moving, the Doctor telling the story of Torvic's death, the Doctor telling John to kill Jacqueline - I was constantly trying to increase the intensity of what was happening. There is a constant beat throughout Episodes One to Three - a clock ticking, a tap dripping, footsteps, a heartbeat. Again, I wanted the listener to be completely unnerved, without them necessarily knowing why, when there's suddenly silence before the Episode Three cliffhanger. I also wanted to really make use of the audio medium when the Doctor is telling the story of Torvic's murder. I didn't want a full flashback but for the scene to be almost musical. I wanted the Doctor's narration combined with the dreamlike, indistinct sounds of the children laughing before the sudden smashing of the skull to enhance the tragedy of the scene.

A major aspect of the story that continued from the first draft was that we would be witnessing the stripping away of the characters' civilised exteriors. They are all outwardly one thing but, from the opening line where Jade wishes that the bell would fall on to Victor's head, we can hear that inside they are something different. By the end of the story they have all been terrified back into being animalistic and instinctive. The poised and oh-so-civilised Jacqueline Schaeffer ends up screaming as she's covered in the dead cat's blood. I wanted the listener to experience that with the characters. I wanted the listener to be in the house with them.

I'd already worked out the back-story of the Master and the Doctor killing their childhood bully for a confrontation scene in the original draft. I felt that it needed to be more important to the plot and personifying Death meant I could do this. Victor is, of course, an anagram of Torvic - Torvic's death 'created' the Master and Victor's death will do the same again. I wanted 'the Master' to have been created out of the greatest tragedy possible.

Many elements of the script were influenced by what was happening in my life and in the news at the time. The scene where John talks about killing a baby came from me holding my own niece (called Jade!) and realising just how fragile a baby is. Without wanting to be melodramatic, writing *Master* was a disturbing process in itself. I would constantly be looking for anything dark and scary that I could use.

The scene where John talks about discovering a burglar was based directly on my own experience. I came home from work and discovered that we'd been burgled. I was angrier about the mess that had been made of my own personal belongings than about anything that had been stolen. I phoned one of my housemates and she asked me if there was anyone else in the house. The thought hadn't even occurred to me but, rather than sensibly leave the house and wait for the police, I felt my anger intensify. I stormed from room to room, shouting that if the burglar was still there that I would kill him. I wouldn't have done, of course, but the animal emotion that awoke in me was quite terrifying.

The conversation between Jacqueline, Victor and John about how we perceive the importance of someone's death as related to their social status and lifestyle



came from a number of gang-related kidnappings and murders that were happening in Ireland at the time. The newsreader would announce that a man had been shot dead. I would feel sorry for them. Then the newsreader would say that the victim was 'known to the police' and I'd immediately think that they weren't innocent so their death is not as tragic as I first thought. On a less disturbing note, the scene where Death says that the Doctor doesn't mix his metaphors or play his spoons any more came about after *Bang-Bang-a-Boom!* was released and I suddenly felt really sorry for putting that nice, happy Doctor through such a sad series of events.

The character of the Doctor is very important in *Master*. I wanted to show the Seventh Doctor at his most compassionate. He goes through so much trauma, all this for his oldest friend. John Smith is the Master untouched by Death. He's not a blank cipher. He's still intelligent, manipulative and charming. As with all the characters, though, he's fighting what he is inside, Death's servant.

The idea that the Master is Death's servant, while stemming from the fact that I didn't want to give him a cod-psychological background (whatever motives I would have given him would never have concurred with everything he has done before), is also meant to work on a number of levels. The basic idea is that the Master, both in reality and in the fiction, was created to be evil. I was also thinking about the fact that my play was following on from two other character-based stories about villains who already had strong motivations. This, and the fact that these days every 'bad guy' has to have a motive, meant that I believed it would be a much more dramatic twist for the Master *not* to have a reason or a motivation for being what he is. He is evil, even if he himself believes that he has motives.

In Episode Two, the Doctor and John discuss the various reasons why people who are seen as evil are what they are. As with most things in *Master* (the cat with its eyes glowing, the number of murders, the story of Sir Joseph Utterson, the *Zagreus* connection, the dinner knife), this acts as a red herring. The idea of him being Death's servant also acts as an analogy for people like Dahmer. In one way, because of his first murder, he did belong to Death. Had Dahmer been caught or received help he might never have killed again. Had the Doctor tried to help his friend when he murdered Torvic, then the Master might never have been created. Of course, Death then reveals that it was actually the Doctor who killed Torvic. This was because I wanted the whole story to be open to interpretation. Is the whole story the Doctor's nightmare as he blames himself for his friend's descent into darkness? Or perhaps it is all as Death says and that the God of Time had already marked the Doctor as Her Champion so the Doctor betrayed his friend. The story is not meant to be a clear-cut, canonical, science fiction adventure to explain the motivation and beliefs of a 32-year-old character. It's a tragic, nightmarish horror story about people and their struggle to overcome what they are inside.

Writing *Master* was a very different experience to *The Rapture*. In many ways, the story is very positive about what it is to be human. Despite their inherent weaknesses, despite their social chains, the characters are all trying to do what is right. The tragedy of the story is that they are all helpless and unable to stop what's happening, they're unable to overcome what they are. It was a very depressing play to write and I would often find that I was scaring myself by having to explore some very dark ideas. I hope some of that darkness and fear came across in the finished piece.



# MASTER

By Joseph Lidster

## CAST

THE DOCTOR	Sylvester McCoy
THE MASTER	Geoffrey Beevers
MAN	Daniel Barzotti
CHILD	Joe Bassett
JADE	Charlie Hayes
VICTOR SCHAEFFER	Philip Madoc
JACQUELINE SCHAEFFER	Anne Ridler



## PART ONE

### SCENE 1: JOHN'S MIND.

*Silence. The following voices and sounds overlap each other*

**VOICE** (Whispers) Can you hear me? (Sniggers) Killer! I know you can hear me! Murderer!

*A cat squeals*

**VOICE** (Whispers) Here, kitty-kitty!

*The cat squeals louder then cuts off.*

**VOICE** (Whispers) Destroyer!

*A woman screams.*

**VOICE** (Whispers) I'm in your head

*The voices start to whisper 'killer', 'murderer' and 'destroyer' over and over again - starting off quiet, then getting faster and overlapping - then over the top of this...*

**VOICE** (Whispers loudly and harshly) I'm in your head! If you can hear me - you're going to die!

**JOHN** (Shouts) No! No. NO!

*The whispering voices are loud and almost distorted as JOHN's scream continues and all merge into... Music: Doctor Who theme - the scary whispering voices continue over the music.*

### SCENE 2: INT. THE APARTMENT.

*The whispering voices merge into a slight hum of traffic and the sound of car horns. We can also hear the sounds of crowds cheering, but quiet, in the distance. After a while we hear a rifle cock.*

**DOCTOR** (Approaching, quietly) I can think of easier ways of making a living, you know.<sup>2</sup>

**MAN** What?

**DOCTOR** A man with your talents; your eye for detail, your vision. A watchmaker. A jeweller, perhaps.

**MAN** What do you want?

**DOCTOR** Or you could try keyhole surgery. But here you are now, ready and aimed. One tiny amount of pressure on the forefinger of your right hand...

**MAN** One tiny amount of pressure..

**DOCTOR** Of course, taking out a head of state isn't small fry. Oh no. I mean, it takes skill, preparation, expertise. And someone, somewhere clearly recognises your talents.

**MAN** Look, just who are you?

**DOCTOR** See? Already, life has changed. Questions to be answered. You allowed yourself to be distracted. So me simply being here has changed things, hasn't it? Now, aren't you wondering who I am, why I'm here?<sup>3</sup>

**MAN** You're a madman, aren't you!

**DOCTOR** You're the one about to commit murder. I'm just here for the view. Actually, I wanted to tell you a story.

**MAN** Not now if you don't mind. I'm a bit busy.

**DOCTOR** The procession is still halfway down the Mall. You've got time to listen to me and then, if you want, still complete your mission

**MAN** Oh, I get it. You're here to tell me that the person I'm going to kill, well, they're not that bad really and life is worth living and all that -

**DOCTOR** Well, let's see shall we? How about I sit down. I've my thermos here We can have a cup of tea and I can tell you my story. Then, if you still want to fire your gun, you can How does that sound?

**MAN** Well...

**DOCTOR** Yes?

**MAN** Yes.

*They sit down The DOCTOR unscrews the lid of the thermos and pours a cup of tea, which he hands to the man.*

**DOCTOR** There you go. So... let me tell you my story. Well, it's not really my story It happened to a friend of mine. *(Pauses as his voice becomes serious)* A very old friend.

*The DOCTOR's narration continues into the next scene uninterrupted as the SFX merge into*

### **SCENE 3: INT. THE HALLWAY.**

*Clocks ticking in an old house.*

**DOCTOR** *(Voiceover)* On the outer edges of an old town called Perfugium, sits an old house. And in that old house, sits an old man. And he sits. And he waits. He waits for the arrival of his—  
*An old fashioned doorbell rings.*

**DOCTOR** *(Voiceover)* And it sounds as if they have arrived. The old man waits in his study as his young maid—  
*The bell rings again*

**DOCTOR** *(Voiceover)* — as his young maid leaves her cooking and with patience and a calm smile makes her way to the door to let in her master's oldest friends

**JADE** *(Rushing to the door quietly, muttering to herself, not in the least calm or patient)* Yes, yes, I heard you. *(Starts to pull back the bolts on the door)* Hope you keep pulling the bell and it falls onto your—  
*(Then suddenly politely as she opens the door)* Inspector Schaeffer. Mrs Schaeffer. Please do come in. The Master is expecting you.

**VICTOR** *(Rushing in through the door Full of bluster)* Ah! Good evening to you, Jade! Mmm... what is that divine smell?

**JADE** It's stuffed venison, sir. May I take your coat, ma'am?

**JACQUELINE** Yes Thank you, Ja—

**VICTOR** *(Interrupts)* It smells exquisite! Jade, I swear the Empress herself doesn't eat as well as your master.

*JADE takes their coats.*

**JADE** Oh, thank you, sir. Very good of you to say so.

**VICTOR** I'm just saying it as it is, girl!

**JADE** Well, if you'd like to follow me, sir, ma'am, the Master is waiting for you in his study.

**VICTOR** Lead on, Jade! Lead on and we shall follow! *(SFX: They start walking)* I do hope he's got the fire alight. It's a bitter night out there.

**JADE** They do say there's a storm coming, sir.

**JACQUELINE** A storm?

**VICTOR** Don't worry, my love. I think we'll be well protected from the elements in here

**JACQUELINE** I was more concerned about my—

**VICTOR** *(Interrupts)* I think your street urchins will be able to take care of themselves for one night, my sweet.

**JACQUELINE** *(Through gritted teeth)* Yes Thank you, Vic—

**JADE** *(Interrupts)* Through here, sir, ma'am.

*She opens the door to the study and shows them through.*

**JADE** Sir Your guests have arrived

**JOHN** *(Chuckling)* Victor! And my beautiful Jacqueline! How are you?  
*He moves towards them (and us).*

**JOHN** Come in Come in. Thank you, Jade I'll call you when we're ready to dine.

**JADE** Very good, sir  
*She leaves, closing the door behind her.*

**VICTOR** John, you old rogue. How the devil are you?

**JOHN** Not bad—

**JACQUELINE** *(Interrupts)* Oh, happy birthday, John! *(She kisses him)*  
We were worried you were going to cancel this evening's little get-together.<sup>o</sup>

**JOHN** My dear! And miss out on a night of your companionship? Why ever would I do such a thing?

**JACQUELINE** Well, you haven't been at the Sanatorium for days Have you been ill?

**JOHN** Well I—

**JACQUELINE** *(Interrupts)* Did you have a chill? You should wrap up warmer, you know!

**JOHN** I am fine *(Laughs)* Really, I am. I was a little out of sorts but I'm all the better for seeing you two. How are you both?

**VICTOR** Muddling along, John Muddling along.

**JOHN** Where are my manners? Let me pour you both a drink  
Wine?

**JACQUELINE** Ooh, yes! Some of that delicious red you make yourself.

**JOHN** Now let me just—

**VICTOR** *(Interrupts)* Just a small glass for Jacqueline. You know how . . . flighty she gets.

**JOHN** Come on now, Victor. Tonight is a celebration.

**VICTOR** *(Interrupts)* I think I know my wife best, thank you, John.

**JOHN** Of course, my apologies.  
*He pours three glasses of wine.*

**JOHN** There you go And there.

**JACQUELINE** Let us drink a toast to our good friend, Doctor John Smith, on this, the night of his birthday!

**VICTOR** And wishing you many more to come!  
*They think their glasses together and drink.*

**JOHN** Thank you both. We should also drink a toast to old Woolstencroft for departing this mortal coil and leaving me this huge house and thus the lifestyle to which I am rapidly becoming accustomed.  
*They all laugh.*

**VICTOR** And leaving you a wonderful maid.

**JOHN** Jade?

**VICTOR** She's certainly a pretty young thing, John.

**JOHN** (*Has obviously never considered JADE in this way*) Yes, I suppose she probably is I believe she has a young man in town.

**VICTOR** Young men never have money or intelligence, though John. Perhaps you—

**JACQUELINE** (*Interrupts*) Victor!

**VICTOR** Ah... but she doesn't compare to my sweet and charitable Jacqueline.

**JOHN** (*Quietly*) No.. (*Louder*) So you like what I've done with the study? I've tried to make it a little more homely. I'm afraid old Woolstencroft had an unhealthy obsession with darkness.

**JACQUELINE** Oh, but it's a wonderful house! So old Well, apart from the curse!<sup>6</sup>

**JOHN** Ah, yes, the curse!

**VICTOR** Curse?

**JOHN** The curse! Your beloved wife told me all about it! Bit of a family—

**VICTOR** (*Interrupts with a hint of jealousy*) When?

**JOHN** Oh... ah, just after I inherited the place.

**JACQUELINE** You tell him, John.

**JOHN** Well, you know how Jacqueline's ancestors, the Uttersons, founded Perflugium many years ago?

**VICTOR** How could I forget? Her mother reminds me every time we meet. (*Shrill voice*) 'You've married into the Founding Family, Victor. Moved up the social scale now.'

*They laugh.*

**JOHN** Well, the Uttersons were said to be a devout, disciplined family Well... most of them. One of them, Sir Joseph Utterson was, I believe, the black sheep of the family. A gambling drunk, he was said to cavort with whores and beggars His family shunned him, so he built himself this house and continued his life of debauchery within these walls

**VICTOR** Debauchery, eh? Doesn't sound that bad!

**JOHN** Ah, but then one night he went too far. He procured himself a young girl, plied her with brandy and absinthe, believing her to be one of his ladies of the night Only she wasn't. And during their 'night of wickedness' she died Her father, seeking revenge, slaughtered Sir Joseph and all his servants—

**VICTOR** (*Interrupts*) And placed a curse on the house that whoever lived here would meet a similar fate?

**JACQUELINE** (*Claps her hands*) You have heard it!

**VICTOR** It's hardly the most original legend, my darling. Superstitious claptrap!

**JACQUELINE** Oh, Victor! You're no fun. Just think. The ghost of Sir Joseph could be in this very room.

**JOHN** (*Behind JACQUELINE's shoulder*) Boo!

**JACQUELINE** John!<sup>9</sup>

*VICTOR laughs. Very briefly and almost unnoticeably a whispering voice laughs along with VICTOR.*



**VICTOR** (*Laughing*) I'm afraid my wife has the same ridiculous sensibilities as ever, John. Oh, I nearly forgot. Your present. .

**JOHN** Oh, thank you both. Really, I wasn't expecting

**VICTOR** I wouldn't get too excited, old man. I'm afraid I've been rather busy with work and so Jacqueline had to choose it. Bound to be some ridiculous, romantic rubbish.<sup>10</sup>

**JOHN** I'm sure it will be excellent. Shall I open it now, or after dinner?

**JACQUELINE** Oh, after dinner! My stomach feels as if my throat has been cut.  
*The whispering voice, again almost unnoticeable, snuggers as JOHN speaks.*

**JOHN** After dinner it is then. If you'll both excuse me, I shall see how Jade is getting on.

**VICTOR** Of course.

*JOHN leaves, closing the door.*

**VICTOR** (*Lowered voice*) There you go again. Making a fool of yourself, Jacqueline. Fawning over him. He's not one of your charitable cases.

**JACQUELINE** (*Lowered voice*) And I see, my dear husband, that you are doing your best to ruin what could be a perfectly wonderful evening. What is the matter with you tonight?<sup>11</sup>

**VICTOR** Oh, Jacqueline, you do know me too well.

**JACQUELINE** Indeed I do So? What's wrong?

**VICTOR** There's been there's been another murder.

**JACQUELINE** (*Shocked*) Oh... (*quieter*) oh, I'm so sorry Was it the same as the others?

**VICTOR** Yes. Another poor young girl. This one wasn't even a- I had... I had to tell her mother.<sup>12</sup>

**JACQUELINE** Oh, Victor. I am sorry. And was she-

**VICTOR** (*Interrupts*) Like the others? Yes. All these years as an Adjudicator and I still cannot understand how anybody could do such a thing

**JACQUELINE** And you're no nearer to finding the killer?

**VICTOR** No. (*Sips his drink contemplatively*) He's playing with us.

*JOHN returns.*

**JOHN** Playing? I hope you two aren't planning more games for later. If I remember correctly, last time, Victor, you managed to fleece me out of a great deal of money!

**VICTOR** (*Quietly*) No... no.

**JOHN** Is something amiss?

**JACQUELINE** (*Trying to brighten the mood*) We're fine, John. Is dinner ready?<sup>13</sup>

**JOHN** Indeed it is!

**JACQUELINE** Good! I'm famished. I swear I could eat a horse

**JOHN** (*Deadpan*) It is funny that you should say that...  
*They laugh.*

**JACQUELINE** Well, a lady should never arrive at the table unescorted. If you will each take one of my arms... (*To VICTOR*) there... (*To JOHN*) thank you.  
*They leave the study and walk down the hall.*

**JOHN** So, I believe you two were at the theatre the other evening.

**JACQUELINE** (*Laughs*) Oh, wait until I tell you about it, John. Victor what did we think of (*dramatically*) *Portentum!* (*She laughs*)

#### **SCENE 4: SILENCE.**

*Silence, then very quickly..*

**VOICE** (*Whispers*) I know you can hear me. (*Sniggers*)  
*This should be very sudden and quiet, almost subliminal.*

#### **SCENE 5: INT. THE DINING ROOM.**

*We hear JOHN, JACQUELINE and VICTOR approach the dining room another clock is ticking.*

**JACQUELINE** (*Muffled, still laughing*) And they kept... oh, they kept breaking into song. (*Sings in an operatic/OTT style*) 'And hence one master-passion in the breast, Like Aaron's serpent, swallows up the rest.'<sup>14</sup>

**VICTOR** (*Muffled laughter*) As you hear, John, I did not choose my wife for her musical abilities.  
*The door opens and they enter.*

**JACQUELINE** Oh, but it was so ridiculous. This boy was just killing people for no apparent reason. But when one of his victims rose up from the dance hall floor and began to sing.. well, I wasn't the only one laughing, was I dear?<sup>15</sup>

**VICTOR** No. I was disappointed myself. Would have liked some kind of reason as to his motives

**JOHN** Is there always a motive?

**VICTOR** Isn't that what you always tell me? Whenever I suggest otherwise you start quoting one of those damn books of yours!

**JOHN** Yes. I do not know. Recently, I have begun to wonder if sometimes those who kill simply have a different morality to the rest of  
*He is interrupted by the cat squealing as he stands on it*

**JOHN** (*Gasps*) Wretched creature! Come on, get out! Out, out!<sup>16</sup>

**JACQUELINE** Oh, did the poor kitty get in the nasty man's way? (*She continues making 'mewing' noises to the cat and talking to it as JOHN and VICTOR speak*)

**JOHN** Poor kitty nothing. I swear the animal is cursed. At night, I'm positive I've seen its eyes glowing as it follows me around... waiting to pounce

**VICTOR** If you don't like it so, why keep it?

**JOHN** It was in Woolstencroft's will. 'I bequeath my good doctor the man who has prolonged my life for these last few years - my house, my maid and my vicious little beast of a cat.'

**JACQUELINE** (*Putting down the cat*) Go on then, out you go.

**JOHN** (*Sitting down*) Now shall we eat?

*They sit down and begin to eat.*

**VICTOR** (*Chewing*) Mmmm. . John. . this is superb...<sup>17</sup>

**JACQUELINE** Victor! Don't talk with your mouth full.

**VICTOR** (*Laughing*) Ah... there she goes again, John! Sorry, my blue-blooded beauty!

**JACQUELINE** (*Stung*) Victor!

**JOHN** (*Quickly*) Would anyone like more wine? Jacqueline? You're not eating?

**JACQUELINE** I don't seem to have a knife...

**VOICE** (*Whispers - almost subliminally*) Gonna cut your throat.

**JOHN** Oh, I must apologise. I'll call for Jade

**JACQUELINE** No... no, I'll go and fetch one. It will give me a chance to see more of my ancestor's workmanship.

**JOHN** If you wish. But, please, do not be long.

**JACQUELINE** (*Stands up*) Gentlemen!<sup>18</sup>

*JOHN and VICTOR stand. She leaves and they sit down again.*

**JOHN** Is something wrong, Victor?<sup>19</sup>

**VICTOR** What do you mean, old man?

**JOHN** Jacqueline and yourself you both seem.. on edge

**VICTOR** If I didn't know better, I'd swear you two had some sort of mystical ability, you know. (*Pause*) He's killed again.

**JOHN** Damn! I should have been at the Sanatorium!

**VICTOR** (*Interrupts*) You wouldn't have been able to do anything, John. You can't save them all.

**JOHN** I might have been able to.

**VICTOR** No John-

**JOHN** (*Interrupts - agitated*) I might have been able to-

**VICTOR** (*Interrupts - upset*) John! You are the greatest surgeon Perflugium has ever known. Your skills are renowned throughout the town; you have saved more lives in the last ten years than many would believe possible. But.. but there is nothing even you could do for a girl whose throat has been sliced so savagely as to make her head almost separate from her body. Even you could not save one whose chest has been ripped open and her heart removed. Her heart... (*He trails off, unable to speak*)

*JOHN moves over to him.*

**JOHN** (*Quietly*) Here. . have some more wine.

**VICTOR** (*Quietly*) I'm sorry, old friend. I do not know why this one is affecting me more than the others In our professions, John, we see death every day but - I am sorry this is supposed to be a night of celebration.<sup>20</sup>

*JOHN pours more wine.*

**JOHN** (*Passing the wine to VICTOR*) Victor, my ersatz birthday falls in comparison to the unnatural taking of a human life.

**VICTOR** I had to tell her family. I had to... I destroyed that family. Do you know what that must be like? Well, of course you don't. (*Slightly bitterly*) You have no family<sup>21</sup>

**JOHN** You and Jacqueline have been my family since I arrived here. You have cared for me and shown me love and friendship that I do not even know if I deserve. If I even try to imagine my life without you two. . well, I can't.

**VICTOR** (*Drinks his wine*) I'm sorry, old man. Must be getting old. Letting the job get to me. Would you mind if I got terribly drunk?

**JOHN** (*Laughs*) It's my birthday and my house and so I say we shall all get 'terribly drunk' and you can forget about work, Jacqueline can forget about the Hostel and I shall forget about my dark past and we will have a good night even if it kills us to do so.

**SCENE 6: SILENCE.**

Silence, then very quickly...

**VOICE** (Whispers) You're going to die tonight (Sniggers)  
This should be very sudden and quiet, almost subliminal.

**SCENE 7: A CORRIDOR.**

JACQUELINE is walking, her footsteps keeping the beat of the clock from the previous scene.

**JACQUELINE** (Calling out) Jade! Jade!

**JADE** (From a distance) I'm coming, ma'am.

**JACQUELINE** (Shivers, then to herself) Cold. .<sup>22</sup>

The whispering voice - sniggers - by now this is becoming more noticeable

**JACQUELINE** (Calling out) Where are you?

We hear a sound of scratching against woodwork.

**JADE** (From a distance) In the scullery, ma'am. I'm coming.

The scratching gets louder

**JACQUELINE** What is that?

**JADE** (From a distance) What's what, ma'am?

The scratching gets louder and more frantic.

**JACQUELINE** Hello? Is somebody there?

The scratching gets louder and JACQUELINE stops walking. Her footsteps stop, the sound of her heartbeat fades up, getting faster. The scratching gets louder and more frantic and seems to be coming from all around her.

**JACQUELINE** (Starting to panic) What is that? Who's there?

**JADE** (Suddenly loud in JACQUELINE's ear) Ma'am?

The heartbeat stops and the scratching becomes quiet.

**JACQUELINE** (Gasps) Jade!

**JADE** Ma'am?

**JACQUELINE** That noise...

**JADE** I'm afraid there might be some mice in the house, ma'am  
Unfortunately the cat seems more interested in following the Master than in catching rodents. Are you-

**JACQUELINE** (Interrupts) I'm fine. Now, the reason I called you is because the table has not been set correctly.

**JADE** Ma'am?

**JACQUELINE** The table... My knife is missing

**JADE** That's not possible!

**JACQUELINE** (Shocked at a servant speaking this way) I beg your pardon!

**JADE** I'm sorry, ma'am. I mean .. I set three places The Master, yourself and Inspector Schaeffer. Three forks, three spoons, and three knives.

**JACQUELINE** Well then, my knife would appear to have vanished into thin air. Perhaps you'd be so good as to fetch me another one.

**JADE** Of course.

They start walking.

**JADE** I will bring it to the dining room, ma'am.

**JACQUELINE** I'd like a word with you first.

**JADE** Ma'am?

**JACQUELINE** How old are you, Jade?

**JADE** I will be twenty next month, ma'am.

**JACQUELINE** Twenty? That's very young.

**JADE** I was working for the old Master—

**JACQUELINE** (*Interrupts*) Mr Woolstencroft?

**JADE** That's right, ma'am I joined Mr Woolstencroft's service on my fourteenth birthday and then, after his death, I stayed on for the new Master.

**JACQUELINE** And how do you find your new Master?

**JADE** He is a good man And very learned He's not like the men from the town He reads books!

**JACQUELINE** Books, eh? Well!

**JADE** Is something wrong, ma'am? Only you seem oh, here's the kitchens, I'll fetch you that knife.

*JADE opens the door and they enter the scullery as they continue talking.*

**JACQUELINE** How much do you know about your new Master, Jade?

**JADE** I know there is a mystery about him, but that is all. Maybe if you could tell me more ..

**JACQUELINE** John Smith is a wonderful man He is the kindest, most thoughtful man I have ever met.

**JADE** But Inspector Schaeffer—

**JACQUELINE** (*Interrupts with an embarrassed giggle*) Oh, of course, except for the good Inspector But we know where Inspector Schaeffer came from, don't we?<sup>23</sup>

**JADE** I'm not sure I understand, ma'am. Here's your knife.

**JACQUELINE** Thank you. I know your Master's appearance is, at first, off-putting and I know that his amnesia can cause worry as to what his past—

**JADE** (*Interrupts, struggling with the word*) 'Amnesia' ma'am?<sup>24</sup>

**JACQUELINE** His lack of memory. (*Beat*) Let me explain. Doctor John Smith, was found wandering the streets of Perfugium ten years ago today. He has no memory of his previous life, no memory of who he was Because of his physical appearance we believe he may have survived a terrible accident, perhaps a fire. We do know that he is clearly a good man My husband and I are here for his birthday.<sup>25</sup>

**JADE** Birthday? But if he has no memory—

**JACQUELINE** Indeed. This is his real birthday. This is a celebration of the ten years he has spent in our town.

**JADE** I did not know any of that, ma'am, thank you. May I ask..

**JACQUELINE** Yes?

**JADE** Well... he does not know where he is from?<sup>26</sup>

**JACQUELINE** That's correct. He is a man of mystery and I know (*Pauses*) I know how intriguing that can be to a young woman.

**JADE** He is an intriguing gentleman.

**JACQUELINE** Yes.. he is. Of course, he wouldn't be interested in a girl such as yourself

**JADE** (*Shocked*) Ma'am, I—

**JACQUELINE** (*Interrupts*) Oh, please do not take offence. I'm sure a pretty young girl like you has the pick of many a young man. It's just

that I know of a number of young women who have believed that because of his missing memory, because of his physical disability . well, I'm sure we understand each other.

**JADE** I think we do, ma'am. If you'll excuse me, I must prepare dessert.

**JACQUELINE** Oh good! What is it?

**JADE** Marinated figs with a raspberry coulis. The Master's favourite.

**JACQUELINE** Wonderful. If you'll excuse me...

**JADE** Of course, ma'am

*JACQUELINE leaves the kitchen. Fade down.*

### **SCENE 8: INT. THE DINING ROOM**

*Fade up as VICTOR talking. The clock ticking. They are all eating and talking boisterously*

**VICTOR** ... well, I don't understand it, I really don't.

**JACQUELINE** It's who I am

**VICTOR** But to consort with criminals?

**JOHN** Oh, come on now, Victor. We cannot categorise them so simply.

**VICTOR** It is a fact universally acknowledged that those without homes or a decent family upbringing descend rapidly into a criminal lifestyle. Pickpockets, prostitutes and the rest.

**JACQUELINE** But if we try and help them-

**VICTOR** *(Interrupts)* Which is very noble, my dear, but why you? Why do you feel the need, with your privileged upbringing, to run a hostel for them?

**JACQUELINE** Perhaps because of my upbringing? Since I was a child, I have had it drummed into me that I am somehow superior-

**VICTOR** *(Interrupts)* Ah! So, it is out of guilt?

**JOHN** *(Laughing)* And I thought I was the one who always looked for motives, Victor!

**JACQUELINE** But I would never talk down to another merely because of their upbringing ..

*Her voice merges into the following lines as the conversation and the evening continues.*

**VICTOR** ...crime, crime, crime! I mean, what say you, John?<sup>27</sup>

**JOHN** I'm afraid I agree with your wife. I believe that all life is precious. I am surprised you feel otherwise. I thought you disapproved of social superiority.

**VICTOR** It's not that. I'm not explaining myself very well. It is not what you are born into but what you do with your life. The girl today.. the girl we found. She wasn't a whore like the others. Do not tell me that her life was therefore not of more importance!<sup>28</sup>

**JACQUELINE** Of course it wasn't! The others may have been-

**VICTOR** *(Interrupts)* Be honest, Jacqueline! Who of us here does not place such judgements? We hear of a death. Our first reaction is one of sadness. We then discover that the victim was a prostitute or a member of a criminal gang and we immediately, almost unconsciously, feel that it is therefore of less importance. That, perhaps, in some small way, they deserved it

**JOHN** Much as I hate to agree, agree I must. Perhaps, it is part of what makes us .. human. However, I do believe that Jacqueline's work is imperative if we are to improve.

*Again his voice merges into the following lines as the evening moves forward.*

**JACQUELINE** And you still have had no luck?

**JOHN** No I must have read a thousand or more books in an attempt to jog my memory. I have visited hypnotists, and specialists, and only the Empress knows who else, and yet still I have found no way to light the darkness in my mind. But let us not dwell on it. Not tonight.

*JADE enters.*

**JOHN** Aah! Here's Jade with dessert! More wine, Victor?

*Again his voice merges into the following lines as the evening moves forward.*

**VICTOR** .. and so I said, 'Fetch me everything on the menu!'

*They all laugh.*

**JOHN** *(Laughing)* How they must appreciate your patronage, Victor.

**JACQUELINE** *(Laughing)* Victor! Are you drunk?

**VICTOR** What? No. No, no, no, no. Well, yes actually...

*They all laugh.*

**VICTOR** But while I am standing *(He stumbles)* Oops!

**JOHN** *(Laughing)* Just about.

**VICTOR** I want to make a speech no, a toast! *(Seriously)* These last few days have not been easy for us. John, old friend, you have been ill and are no nearer to understanding what... well, what you are! I have seen... seen things I would not wish on anyone... and I don't just mean that blasted musical!

*They laugh.*

**VICTOR** But... but tonight is a night to forget all that and to... well let's have no more talk of death!

**JACQUELINE** Hear he-

**VICTOR** *(Interrupts)* Or curses!

**JOHN** Quite-

**VICTOR** *(Interrupts)* Or proph- procephies. prophecies!

**JACQUELINE** I think-

**VICTOR** *(Interrupts)* And let us celebrate! It's good old Doctor John Smith's birthday! *(His voice starts turning nastier)* Except it isn't of course.

*A heartbeat starts to fade up, getting louder and faster.*

**JACQUELINE** *(Amused)* I'm sorry, John. He was drinking before we arrived here.

**VOICE** *(Whispers)* You know what he is!

**VICTOR** *(Suddenly shrieks)* The blood! I can smell it on my hands!

**JACQUELINE** *(Terrified)* Victor! John, perhaps-

**VICTOR** *(Interrupts shrieking)* Shut up! Don't turn to him! He doesn't even know who he is! Who are you John, 'old friend'? You can't remember! What are you hiding? And look at you! What are you? *(He throws his glass at the wall causing JACQUELINE to scream. Shouts)* What are you?

*The heartbeat suddenly stops as VICTOR falls silent.*

**VICTOR** (Quietly) Dear God... John, I am so sorry. I don't even know what I'm saying...<sup>29</sup>

**JACQUELINE** Victor? What's happening to you?

**VICTOR** I don't .. I don't know! John! I am so truly sorry. Please. I must have drunk more wine than I thought. Please forgive me!<sup>30</sup>

**JACQUELINE** John?

**JOHN** I did not know you thought this way, Victor.

**VICTOR** I don't! It's as if something is in my head.. (The whispering voice sniggers) trying to... I cannot apologise enough John!

**JOHN** And you, Jacqueline? Do you believe that I am hiding something?

**JACQUELINE** No, of course not! And neither does Victor. Do you, Victor?

**VICTOR** No! Please, old friend!<sup>31</sup>

**JOHN** You are obviously under a great deal of pressure. The horrors you have seen recently must have... well, it must be very difficult. But, I assure you, Victor, I am not trying to hide anything. I would give anything to know my past. Anything to know what... who I am.

**VICTOR** I know you would! I don't understand why I.. perhaps I should seek medical help... I don't...

**JOHN** (Humorously) And now you're questioning my skills as a doctor?

**VICTOR** (Laughs) No, of course not (Quieter) I am sorry.

**JOHN** It is partly my fault Home-made wine is always stronger...

**VICTOR** Yes... perhaps I should not have drunk so much.<sup>32</sup>

**JOHN** It is forgotten. The murders are making you see shadows where there are none. You see the world... no you see people as good or bad.. law abiding citizens or criminals and you believe that it is something in them that causes them to be this way. Perhaps, because we do not know what I was, you find it harder to categorise me?

**VICTOR** But I do know You are a good doctor and a damn good friend! Why would I wish-

**JOHN** (Interrupts) Please, let us think nothing of it. We should retire to the study

**JACQUELINE** (Still quite shocked) Oh yes. . and there's your present...

**JOHN** (Drily) Really? I assumed Victor's performance there was my gift. An extract from *Portentum*, no?

**VICTOR** laughs but still shocked at his own outburst.

**JOHN** Just promise me one thing, Victor?

**VICTOR** (Desperate) Anything John

**JOHN** Don't start singing!

### **SCENE 9: THE KITCHEN**

Fade up. **JADE** is washing the dishes. She is humming the 'Zagreus' tune and then gradually the words come to her.

**JADE** (Singing to herself) "They say he sits inside your head, and he sees you in your bed..." (Pauses) What a strange tune! Now what do you suppose put that in my head, eh?<sup>33</sup>  
The cat mews.

**JADE** No... no, of course you don't know. You're only a cat! Now,



let's see if the Master left some food for you... (*continues singing*) '... and eats you when you're sleeping...' <sup>34</sup>  
*Fade down just as the whispering voice sniggers once more.*

**SCENE 10: INT. THE STUDY.**

*Fade up The clock is ticking and we can hear the wind starting to pick up outside.*

**JOHN** That wind is really starting to pick up!  
**VICTOR** Yes It doesn't sound too pleasant, does it? John, thank you for being so understanding about earlier  
**JOHN** Victor, you're my oldest friend. You helped keep me sane when my mind was empty. I owe you so much.  
**JACQUELINE** (*Coughs*) Ah hem!  
**JOHN** And you too, of course. But, as tonight is my birthday I feel that it should be all about me Enough talk about you two! I would like to open my present!  
**JACQUELINE** I'm not sure if it's such a good idea now...  
**JOHN** Come on! What is it?  
**JACQUELINE** It's just tonight... well. . what is it you want more than anything John?  
**JOHN** A bottomless pot of gold and dominion over all of Perflugium!  
*JOHN laughs a fake, OTT evil laugh which VICTOR joins in with.*  
**JACQUELINE** No, really I'm being serious <sup>35</sup>  
**JOHN** Well.. to know who I am. To know what I have forgotten.  
*JACQUELINE takes the present and hands it to JOHN.*  
**JACQUELINE** Well.. perhaps this will- oh, it seems silly now after everything else that's happening but—  
**JOHN** (*Interrupts intrigued*) What is it? <sup>36</sup>  
**JACQUELINE** Yesterday, at the Hostel, we had a visitor. A remarkable man whom we helped So he gave me these!  
*She pours the stones onto the table*  
**JOHN** What are they?  
**VICTOR** Stones!  
**JOHN** (*Laughs*) Victor, your deductive powers astound me once more! (*He picks up one of the stones*) They seem to be engraved, no... branded. How can they help me?  
**JACQUELINE** It's quite simple. We place them in a circle (*She does this as she speaks*) and then take a glass .. put it in the middle and... <sup>37</sup>  
**VICTOR** (*Laughing*) And?  
**JACQUELINE** (*Embarrassed*) And communicate with the spirits!  
*JOHN and VICTOR laugh.*  
**JACQUELINE** Well, if you're both just going to ridicule the idea...  
**JOHN** (*Tries to stop laughing*) No. . no, I'm sorry Jacqueline. . it was a wonderful thought and who knows... science has failed to answer our questions. Well, Victor, are you game? <sup>38</sup>  
**VICTOR** (*Still laughing*) Why not! So, come on darling? What must we do?  
**JACQUELINE** (*Laughing despite herself*) Well, stop laughing for one. And that goes for you too, Doctor Smith! <sup>39</sup>  
**JOHN** I'm sorry.

**JACQUELINE** We each need to place a finger on the glass.

*They do this.*

**JACQUELINE** Now we need to concentrate.

**VICTOR** On?

**JACQUELINE** On the glass, Victor!

**VICTOR** Of course, how foolish of me!

**JACQUELINE** Concentrate!

**JOHN** (*Whispers*) What's supposed to happen?

**JACQUELINE** Apparently, if a spirit chooses to communicate with us then the glass will start moving. He or she will start spelling out their name and then.. then we can ask it questions!

**JOHN** And you think the spirits will know who I was?

**JACQUELINE** Well... no one else does.

*There is silence except for the clock ticking and the wind outside. We can also hear JOHN's, JACQUELINE's and VICTOR's breathing increasing in volume and slowing down, becoming almost hypnotic.*

**VOICE** (*Whispers quickly*) Behind you gonna cut your throat!

*They don't hear the voice and for a short while we just hear their breathing then the glass starts to move, slowly scraping across the table.*

**JACQUELINE** (*Whispers*) It's moving.. spelling out a name .. D... O.

C. . T ..

*We just hear the glass moving slowly. The main sound we can hear throughout is the breathing. All three of them are breathing at the same time and the sound is hypnotic and continues for quite a while until suddenly there is a loud flash of lightning and we hear the DOCTOR scream outside in agony The glass flies against the wall and smashes and JACQUELINE screams and these mix with the DOCTOR's scream as they crescendo into:*

*Crash theme. End of Part One.*

## PART TWO

### SCENE 11: INT. THE APARTMENT.

*There is no reprise and we return immediately to the apartment. We hear the slight car horns and crowds*

**MAN** Well, isn't this nice? By my reckoning, your story has about five minutes before I lose my concentration and go back to killing people

**DOCTOR** Oh, don't worry - killing and death is about to play a very important part in the proceedings. Now, where was I?

*The reprise from Part One starts from JACQUELINE's comment about spelling out the name ..*

### SCENE 12: INT. THE STUDY.

*JACQUELINE is moaning slightly, as if she's having a migraine.*<sup>40</sup>

**VICTOR** Jacqueline! You're bleeding!

**JOHN** Keep still, let me-<sup>41</sup>

**JACQUELINE** *(Interrupts)* A man...

**JOHN** Keep still! Here, wrap this around the wound.

**JACQUELINE** A man!

**VICTOR** Ssh. Calm down, Jacqueline. We just let our imagination-

**JACQUELINE** *(Interrupts)* No! A man at the window!

**VICTOR** The window?

**JOHN** A man?

**JACQUELINE** A man at the window! His face..<sup>42</sup>

**VICTOR** Did you know him?<sup>43</sup>

**JACQUELINE** His face... it was contorted. . he was in agony!

**JOHN** Well, your bleeding seems to have stopped. Victor, fetch your coat.

**VICTOR** *(Moving to the door)* Ahead of you, old boy.

**JACQUELINE** Where are you going?

**JOHN** I'm a doctor. If there is an injured man, I must-

**JACQUELINE** *(Interrupts)* No! No, leave him..

**VICTOR** *(Shocked)* Jacqu-<sup>44</sup>

**JACQUELINE** *(Interrupts)* Please! I beg of you! I saw his face! I know this man means us harm!

**VICTOR** Don't be ridiculous.<sup>45</sup>

**JOHN** Ssh, Jacqueline. Sit down and wait here. We won't be long

*JOHN and VICTOR run out of the room.*

**JACQUELINE** *(Quietly)* He means us harm. .

*The whispering voice sniggers.*

### SCENE 13: EXT. OUTSIDE THE HOUSE.

*The storm is picking up - lots of rain and thunder. JOHN and VICTOR shout over the wind.*

**JOHN** *(Shouts)* Can you see him?

**VICTOR** *(Shouts)* This blasted rain. . can't see a blood- *(Suddenly)* I've found him!<sup>46</sup>

**JOHN** (Shouts) Where? Where are you?  
**VICTOR** (Shouts) Over here! He looks in a bad way, John!  
**JOHN** (Shouts) Don't move him! (Quieter as he reaches **VICTOR**)  
Here. We'll have to get him inside.

**SCENE 14: INT. THE STUDY.**

*The clock is still ticking and the storm can be heard from outside.*

**JADE** Ma'am? You called for me.

**JACQUELINE** Yes... Doctor Smith and my husband are bringing in an injured man. He might need you to prepare—  
*She is interrupted by the sound of JOHN and VICTOR bursting into the room, carrying the unconscious DOCTOR.*

**JOHN** (Struggling) Over here...

*They lay the DOCTOR down on the table.*

**JOHN** He seems to be burned.

**VICTOR** Struck by the lightning?

**JOHN** Yes. I expect so.

**JACQUELINE** Is there anything we can do?

*The whispering voice starts chanting the 'Zagreus' rhyme - fading up from silence but not too loud.*

**JOHN** Good. Now go and fetch some— (Annoyed) What is that? Can anyone else hear it?

**VICTOR** What?

**JOHN** That whispering... that—  
*He is interrupted by a groan from the DOCTOR.*

**JACQUELINE** He's waking up

**JOHN** Good. Now go and fetch - one moment! I... I... I think... he seems familiar...

**JACQUELINE** You know who he is?

**JOHN** I don't know. His face...

*The DOCTOR groans once more as the whispering voice gets louder.*

**JADE** Master?

**JOHN** His face... Can you hear me? Who are you?

**JACQUELINE** His eyes..

**VICTOR** They're opening. .

**JOHN** Who are you?

*There is a pause in which suddenly the whispering voice and the clock stop.*

**JOHN** Who are you?

**DOCTOR** Death!

*The DOCTOR then screams again.*

**SCENE 15: INT. THE APARTMENT.**

*We hear the slight car horns and crowds.*

**MAN** Well... that's nice! This really is a cheerful tale!

**DOCTOR** Well, I never said it would be a happy story.

**MAN** So .. I'm about to kill someone and to convince me that life is for living you're telling me a story about a group of hypocrites who—

**DOCTOR** (Interrupts) Hypocrites?

**MAN** Yes! That Jacqueline. One minute she's all sweetness and light, the next she's having a go at the maid.

**DOCTOR** Jade?

**MAN** Yes, Jade. And Victor! He's no better. (*Bluster*) 'You old rogue' and yet he obviously doesn't trust John. In fact, John seems to be the only sane one in the house and he doesn't even know who he is. And as for that bloke they've found - 'Who are you?' (*Dramatically*) 'Death!' He's obviously going to be another nutter.

**DOCTOR** (*Slight laugh*) Really?

**MAN** Yeah! Listen, mate, if you're going to tell a story you should put at least one likeable character in it. Is this a ghost story?<sup>47</sup>

**DOCTOR** It's a true story. So do you believe in ghosts?

**MAN** Dunno. But, yeah! Maybe the ghost of Sir Wotsit is channelling itself through John and that-<sup>48</sup>

**DOCTOR** (*Interrupts cheerfully*) Are you telling this story or am I?

**MAN** Oh yeah, sorry.<sup>49</sup>

**DOCTOR** Now then, the man spoke. And the word he spoke was 'death'. Victor ushered the ladies out of the room and left John to care for his patient.

#### **SCENE 16: INT. THE STUDY.**

*THE DOCTOR is screaming. The scream blocks out all other sound*

**DOCTOR** (*Voiceover*) The man's clothes had charred slightly from the lightning strike. With care, John removed them and wrapped the man's skin, where necessary, in wet towels to try and ease the pain. John was a good man who believed that all life was precious. But there was more to this patient. His face, the burnt clothes, even the man's endless scream. All these battered at the barrier in his mind, threatening to destroy it, threatening to allow him memory of what once he had been.<sup>50</sup> *The screams stop. We hear the DOCTOR breathing short, harsh breaths.*

**DOCTOR** (*Voiceover*) And then... the patient became still. John, exhausted from the work he had done, fell into a reverie. He sat next to the patient, his other guests forgotten. This could be it! After ten years, this could be it! *The breathing fades down and is replaced by the clock ticking and the storm outside.*

**JOHN** (*Quietly*) After ten years, this could be it! (*Pause*) Who are you?

*The DOCTOR coughs.*

**JOHN** (*Quietly*) Can you hear me? Hello? Let me get you some water.

**DOCTOR** (*Still semi-conscious*) Where... where... .

**JOHN** Ssh. Ssh. Here, drink this.<sup>51</sup>

*He gives the DOCTOR some water to drink. The DOCTOR wakes up and, seeing JOHN, gasps.*

**JOHN** Hello. Try not to move.

**DOCTOR** Where am I?

**JOHN** In my study. I.. I'm sorry but do you know me? Do you recognise me?

**DOCTOR** What? Is this some kind of joke?

**JOHN** No I am sorry, it's just.. your face. It seems familiar to me.

**DOCTOR** You don't know who I am?

**JOHN** No. . do you know who I am?

**DOCTOR** Don't you?

**JOHN** No. Well... currently I am Doctor Smith, resident physician here in Perfugium.

**DOCTOR** Perfugium?

**JOHN** Yes. Do you not know where you are?<sup>52</sup>

**DOCTOR** (Mutters) Perfugium! Oh, not now. I'm not ready. (To *JOHN decisively*) I am sorry. I have never met you before.

**JOHN** Oh Are you sure? It's just that when you first awoke— (realises) oh, it was my appearance, wasn't it? Do not be shocked by my disturbing aspect I no longer am. To be honest, it is the one constant from my life before Perfugium. Every day I stare at my own reflection, willing it to... but, I'm sorry. I am not being much of a host, or a doctor. How are you feeling?<sup>53</sup>

**DOCTOR** I have felt better.

**JOHN** You may not feel it now but you are a lucky man.<sup>54</sup>

**DOCTOR** Lucky?

**JOHN** Perfugium is no longer a safe town. We are plagued by a murderer.

**DOCTOR** Really? I thought when the colonists settled here, they based their society on what they perceived as a highly moralistic template. Very Edwardian. Terribly hot on morals, those Edwardians. (Quietly) And hypocrisy.

**JOHN** (Not hearing the last bit) Yes. It is a shocking affair. I presume you are not from Perfugium yourself? (Pause) No, I thought not.

**DOCTOR** Will you tell me about the murders?

**JOHN** Why do you want to know about them?

**DOCTOR** I came to Perfugium to find a friend of mine.

**JOHN** Oh. You fear they may be dead?

**DOCTOR** I haven't heard from them in quite a while.<sup>55</sup>

**JOHN** Well, there have been twelve murders so far. Eleven of the victims were prostitutes. The twelfth... a young girl of only fourteen. They were all found with their throats cut and then... I am sorry, but are you sure you want to hear about this?<sup>56</sup>

**DOCTOR** Yes. That's why I'm here. (Pause) Well, one of the reasons. Please, continue.

**JOHN** If you are sure. The girls' bodies were also sliced open and their hearts removed.

**DOCTOR** That's terrible.

**JOHN** I know.

**DOCTOR** And were there any other connections between the murders? Were they committed in the same place? At similar times?<sup>57</sup>

**JOHN** No. The only other... well, they were all found covered in green blankets or sheets. Like shrouds.

**DOCTOR** Green?

**JOHN** It is the colour of death, here in Perfugium. It represents the return to nature

**DOCTOR** I see.

**JOHN** How are you feeling?

**DOCTOR** I'm fine - this is all rather confusing for me.

**JOHN** Do you really believe your friend to have been one of the victims? What was her name?

**DOCTOR** No... my friend wasn't one of the victims. He must still be missing...

**JOHN** Well, perhaps I can help you there Victor Schaeffer, a very good friend of mine, is the local inspector. He might be able to find your missing friend. He was the other gentleman who-

**DOCTOR** (*Interrupts, excited*) Others. There are others here!

**JOHN** Yes... They are in the dining room. Victor, that's Inspector Schaeffer, and his wife.

**DOCTOR** Can I ask .. how are you helping Inspector Schaeffer? I would have presumed that the murder victims were beyond the help of a doctor.

**JOHN** Victor is an intelligent man with great deductive skills but... have you ever had dealings with an Adjudicator?

**DOCTOR** I have known one or two.

**JOHN** They can be.. a little limited. Their investigations rely solely on facts that can be proven. I am a doctor of the physical body but I am also something of an amateur psychologist.

**DOCTOR** Ah! (*Looking around*) So I see from your books!

**JOHN** (*Excited*) Ah, yes, my books! It's something of a collection, isn't it?

**DOCTOR** Indeed it is!

*JOHN walks around the study, removing books as he speaks.*

**JOHN** Each book in this room deals with the mind. I own medical texts written by highly regarded professionals. here, *The Divided Self* by Doctor Julia Steer amateur scribbles such as ah, here, *Man: Two Hearts in One Mind* by Professor Summerfield and. then noted works of fiction, Dostoevsky.. Stevenson.. Welsh. All deal with what it is that makes us who we are All trying to understand the human condition.

**VOICE** (*Whispers almost subliminally*) Human? (*Sniggers*)

**DOCTOR** A remarkable collection!

**JOHN** The subject interests you?

**DOCTOR** Oh greatly May I..?

**JOHN** By all means! It's so refreshing to meet another like myself. But, do be careful. Your wounds are healing at a really quite extraordinary rate, but you may still-

*The DOCTOR gets up.*

**DOCTOR** It appears that I am mostly uninjured. Thank you for saving my-

**JOHN** (*Interrupts*) Oh, think nothing of it. Now... here...

**DOCTOR** (*Reading*) 'One point that required clearing up was, whether the crime is the result of disease, or whether the crime, by virtue of its nature, is not always accompanied by some morbid phenomena; but this the young man did not feel himself able, as yet, to solve. While-

**JOHN** (*Interrupts*) '...reasoning thus, he persuaded himself that he, personally, was secure against any such mental weakness, and that he was capable of retaining his resolution and intelligence throughout his enterprise for the simple reason that the latter was not a crime.' Dostoevsky - a remarkable writer.

**DOCTOR** Indeed. So have you been able to profile the killer?

**JOHN** Alas, no. I am not quite as skilled as these others... I can see that there are patterns... but, recently, I have begun to.. well.

**DOCTOR** What?

**JOHN** It is difficult to explain. I have begun to question whether indeed there must always be a motive... whether, indeed, that a killer must always have a reason, no matter how twisted, to kill

**DOCTOR** But what other explanation is there?

**JOHN** Well I... I'm sorry, I've just realised I do not know your name!

**DOCTOR** Ah, yes.. Well, I am a doctor, like yourself. Doctor Smith-Sutton Vaughan Sutton.

**JOHN** Well, Doctor Let me ask you something. All these books here try to unravel the motives of why people behave in the way that they do But . what if, in some cases, there is no motive? No reason? Tell me, Doctor, do you believe in evil?

*The whispering voice snuggers.*

**DOCTOR** Why do you—

**JOHN** (*Interrupts*) Do you believe that evil, as a concept, exists?

**DOCTOR** Somebody... somebody once told me that exposure to evil, even the smallest amount, can corrode the soul

**JOHN** So they believed it be substantial... tangible perhaps? And what did you say?

**DOCTOR** Well... that evil is relative

**JOHN** So you don't believe in it then?

**DOCTOR** Oh, I believe that people can commit terrible acts, such as murder, but there is usually a motive.

**JOHN** But not always?

**DOCTOR** What do you mean?

**JOHN** (*Quite excitable*) I mean... I don't know... there isn't always a motive. What if someone commits murder just because, that's who that's what — they are?

**DOCTOR** Oh, I see. You mean if nature as opposed to nurture has defined them?

**JOHN** Exactly. Have you ever met anyone who could be described thus?

**DOCTOR** I have met a number of . criminals .. killers in my time but they usually have a motive. There is usually a reason that makes sense to them, at least. But... there was one man ..

**JOHN** He had no motive for what he did?

**DOCTOR** Nothing that could be explained, no. He was a terrible man, responsible for the deaths of a countless number. I used to try and dismiss him as a madman or as..

**JOHN** As evil?

**DOCTOR** Yes. As a monster.

**JOHN** It's far more comfortable to point a finger and declare someone a devil than to call upon your imagination to try and understand their world. Because your imagination is a reflection of yourself... <sup>61</sup>

**DOCTOR** Ah, yes, so by admitting you understand 'them' then you must be acknowledging a similarity between yourself and the monster?

**JOHN** Exactly! But. . what if it's true? What if, say, the man you are talking about, is purely evil? What if no amount of analysis or trying to understand would explain why he did what he did?<sup>62</sup>

**DOCTOR** He was an old friend of mine. Then... an old foe. He used to call himself 'the Master'.



**JOHN** (Thoughtful) The Master? That name—

**DOCTOR** (Interrupts) It is perhaps best that we do not talk of him

**JOHN** Were you close to him?

**DOCTOR** At one time... yes.

**JOHN** So, presumably, once he—

**DOCTOR** (Interrupts) I'm sorry I really would rather not talk about him.<sup>63</sup>

**JOHN** Of course. I am sorry. Anyway, I then began to wonder that if all those who had no motive, those who we thought of as 'evil' might instead be technically classified as insane. Psychotic, perhaps.

**DOCTOR** A friend of mine - she was also something of an amateur psychologist - once said to me that 'the critical test of whether or not a person is psychotic is a lack of congruity - an incongruity, a clash between him and me.' Of course, she'd had a little too much wine at the time.

**JOHN** You mean that there might not be such a thing as sanity or madness - merely a different way of seeing the universe? Of seeing each other?

**DOCTOR** Do you see me as I see myself? Do I see you as you see yourself? When you see the colour red do you see the same colour red that I see? Or is your red my blue?

**JOHN** So.. one who suffers such an affliction is merely trying to help the rest of the universe see the same colour red?

**DOCTOR** Perhaps

**JOHN** So there is no such thing as evil. It doesn't exist

**DOCTOR** A man who kills because of motives can be questioned. A man who kills because he is ill, can be certainly helped. A man who kills because. . well, because he was born, fated even, to be evil? Well, that is a true tragedy in itself

**JOHN** (To himself) Knowing you were evil and no matter what you did to try and stop yourself .

**DOCTOR** But, may I ask why you have started to think this way? You say you used to believe that there must be motive behind every action?

**JOHN** Yes.. it is odd. Perhaps it's this house. I inherited it from an old patient of mine. It is said to be cursed. Nonsense, of course. But... since moving in I have felt as if... as if there is a presence or something... something is making me have thoughts that I am sure are not my own and yet. . yet they feel right

**DOCTOR** Thoughts?

**JOHN** Oh, I am certain it is nothing. As you may have gathered, I am suffering from a form of amnesia. I have no memory or recollection of my life from before I arrived in Perfugium.

**DOCTOR** And when was that?

**JOHN** Ten years ago I stumbled into Jacqueline's hostel - that's Inspector Schaeffer's wife... she runs a kind of hostel for the homeless and deprived... well, I stumbled in there without any knowledge of who I was or where I came from. But (slight laugh) look at my face... I clearly have some history!<sup>64</sup>

**DOCTOR** And your interest in psychology stems from this?

**JOHN** Yes. I have been trying to discover what could cause a man to entirely forget his whole life. A traumatic incident of some sort.

Perhaps a fire, which would explain my physical condition as well as my mental one

**DOCTOR** A fire?

**JOHN** Let us sit down. I will tell you but you mustn't breathe a word of this to the others. They are my closest friends and I couldn't bear it if they feared me.

*They sit down*

**JOHN** It is odd that I feel I can talk to you! As if we have known each other for years. Although perhaps it's because we haven't known each other for years

**DOCTOR** Yes... perhaps.

**JOHN** Well... *(Pauses)* I had the first one about three months ago, not long after I moved into this house. I... I was helping a young lady give birth. She has been a patient of mine for a while and everything was going well. She pushed forth that new life into our world and I held him in my arms. A beautiful baby boy, so innocent his eyes weren't even open to the world. And as I held him I had this image... this thought that I could smash him to the floor! I could throw him with all my force and watch his helpless little body fall apart as it hit the ground, the blood splashing across the sterile white tiles. I could take his life as easily as I had helped bring him into the world!<sup>65</sup>

**DOCTOR** But you didn't?

**JOHN** Of course not! I could never harm anyone, especially not a newborn child! But... but why did I think it? Why would I? Unless, it is some kind of flashback to my previous life. But then, what would be my motive for such an act? It would be an act of pure evil!

**VOICE** *(Whispers almost subliminally)* Are you evil?

**DOCTOR** So you fear that, despite everything, deep down inside of you you are evil? These fantasies... you fear they may be representative of what you once were?<sup>66</sup>

**JOHN** I do not know I hope not I would almost prefer to believe in the curse.

**DOCTOR** Ah, yes, this curse—

**JOHN** *(Interrupts)* Oh it is obvious and clichéd... many years ago there was a death in this house and people believe that those who live here will suffer from madness or fall victim to a violent death.

**DOCTOR** And the others? Your friends? Have they been affected?

**JOHN** Well... that is why I have invited them here. I cannot believe, myself, that I have been so manipulative but... I invited them here to see if they would notice anything. Victor, like I say, is a very pragmatic man, almost stubborn in his belief in facts and facts alone. Jacqueline, on the other hand, is almost foolish in her readiness to believe in anything

**DOCTOR** And has anything happened tonight?

**JOHN** *(Laughing)* You mean other than the rather obvious cliché of a mystery man arriving in a storm?

**DOCTOR** *(Laughs)* Other than that, yes

**JOHN** Well, Victor suddenly turned on me earlier. He seems to be being affected by something. I actually feel quite guilty for inviting him here. The latest murder has affected him deeply and I'm sure whatever is happening tonight cannot be helping. Also, he seems to be forming prejudices... he almost seems to believe that criminals are the way they are, because of what they are!

**DOCTOR** Nature not nurture again?

**JOHN** Yes! Oh, it is so refreshing to meet- 67

**DOCTOR** (*Interrupts*) I must ask you something

**JOHN** I think I know what it will be but, go on.

**DOCTOR** The murders...

**JOHN** Am I committing them?

**DOCTOR** Well, I wouldn't want to be as blunt as-

**JOHN** (*Interrupts*) I can see you are an intelligent man, Doctor, and I would have been most surprised if that most obvious of conclusions hadn't occurred to you Here I am, a man with no memory of what I once was, a man who fears that something may be happening to him, a man almost morbidly obsessed with the concept of evil and what motive man might have for murder . and a terrible wave of murders are currently being committed by, one can only assume, a madman

**DOCTOR** Well, if I am the clichéd man from nowhere then. .

**JOHN** I am the clichéd madman helping the Inspector whilst in actuality committing the crimes.

**DOCTOR** So how can you be sure that it is not you?

**JOHN** For a while, I feared it was. But then, a few days ago, I disturbed an intruder. A man, I don't know who he was, was in here rifling through that cabinet over there. I was so angry with him... I actually felt sick with anger at this creature going through my own personal belongings I crept up behind him and raised a poker, ready to strike! And then I froze. I could not do it! It must have looked almost comical as I stood there trying to regain control of my own arm. But I could not. He turned around, knocked me down and left So you see Doctor, it is impossible for me to kill.

**DOCTOR** Well, that doesn't really prove-

**JOHN** (*Interrupts*) Maybe not. But it is what I believe Whatever these thoughts are, they are not of my own making. And Victor's behaviour tonight is proving my theory that there is something in this house Be it a curse, or a ghost. It's either that... or madness.  
*A book falls off the shelf*

**JOHN** Ha ha! See, the ghost doesn't like us talking about him.

**DOCTOR** Either that or he doesn't like your taste in books!

**JOHN** So, the question is. . will you stay and help us?

**DOCTOR** I don't know I really think I should be going.

**JOHN** The storm is still raging outside, Doctor. You wouldn't get very far.

**DOCTOR** No. no, I wouldn't would I?

**JOHN** Of course, I won't press the matter. There are strange things happening but I am sure that we have nothing to fear.

**DOCTOR** You don't sound totally convinced.

**JOHN** (*Smiles*) No. Of course, I am scared. I am a doctor and a scientist and here I am talking of curses and ghosts! I do not pretend to understand what is happening which is why I need my friends around me and, odd though it may seem, with us only just having met, I feel we too could be friends. I sense a likeness in us - perhaps that is why I thought I recognised you. I feel we are quite similar, you and I, Doctor.

**DOCTOR** Perhaps we were friends in a past life

**JOHN** (*Laughing*) I can just about accept ghosts and goblins but reincarnation? So you will stay?

**DOCTOR** I'd be honoured and delighted. It will be good to get to know

**JOHN** *(Suddenly gasps and drops his glass)*

**DOCTOR** John!

*JOHN shrieks.*

**DOCTOR** John! What is it?

**JOHN** *(Possessed/whispering)* Not John. .

**DOCTOR** The Master!

**JOHN** *(Possessed/whispering)* Oh, no.. not yet. Don't you recognise me?

**DOCTOR** You I won't do it I can't do it!

**JOHN** *(Possessed/whispering)* You think he's your friend again, Doctor?

**DOCTOR** Please!

**JOHN** *(Possessed/whispering)* There will be death in this house before the sun rises!

**DOCTOR** No! I tell you now, I will not do it

**JOHN** *(Possessed/whispering)* There will be death, Doctor, and it will be of your doing! You cannot escape fate!

**DOCTOR** And if I don't?

**JOHN** *(Possessed/whispering)* All who hear my voice shall die!

*JOHN laughs. which then turns into coughing as JOHN is returned to his own body. He collapses to the floor*

**DOCTOR** *(Runs over to him)* John! John!<sup>68</sup>

**JOHN** *(Coughs)* I am... I am fine. Why am I on the floor?

**DOCTOR** You collapsed.

*The DOCTOR helps JOHN to stand*

**JOHN** *(Laughs)* Fine pair of doctors we make, eh? Again, please don't tell the others. Jacqueline especially will only worry needlessly.

**DOCTOR** I won't

**JOHN** I shall go and fetch them. Help yourself to more wine.

**DOCTOR** Thank you.

*JOHN leaves, closing the door behind him. A beat as we hear the storm outside.*

**DOCTOR** *(To himself)* He really has no idea.

*A book falls off the shelf.*

**DOCTOR** Now, which book is my clumsy poltergeist trying to draw my attention too, hmm? *(Moving over and picking up the book To himself)* Doctor Jekyll and Mr Hyde oh, very apt. *(He places the book back on the shelf)* There—

*He is interrupted by another book falling off the shelf and then another*

**DOCTOR** Very, very subtle I heard you!

*Suddenly many of the books start flying off the shelf.*

**VOICE** *(Whispers loud and harsh)* Consider this your final warning!

*Suddenly the room starts to trash itself. Books are thrown across the floor, glass is smashed. There is a wind flying through the room, overturning everything, including the DOCTOR, who struggles to stand against it.*

**DOCTOR** I . will . not... kill... him!

**VOICE** *(Loud harsh whisper)* You break off the deal, Time Lord, and you die. All who hear my voice will die!

*The VOICE keeps repeating the word 'die'. As the room continues to tear itself apart, we hear a loud scream echo throughout the house. It is JADE. The room being smashed and JADE's scream merge into... Music: Doctor Who theme tune - the repeated word 'die' continues over the top of the theme tune, getting louder and louder and as the theme ends the whispering VOICE laughs.*

## PART THREE

### SCENE 17: INT. THE APARTMENT.

After the reprise (from 'Doctor Jekyll and Mister Hyde - oh, very apt'), we return to the apartment - the repeated word 'die' merging into the sound of the crowds.

- MAN** So is John really this 'Master' guy?  
**DOCTOR** Only if we take the visitors' word as gospel. Do you always believe what you are told?<sup>69</sup>  
**MAN** Such as this story? (*Laughs*) Dunno. And it wasn't this Master who possessed John? So someone else in the house isn't what they seem!<sup>70</sup>  
**DOCTOR** (*Darkly*) Someone or something.  
**MAN** (*Laughs*) I knew you were going to say that!  
**DOCTOR** (*Laughs*) I must be getting obvious in my old age. Do you want me to continue?  
**MAN** Yeah! Wait a minute, though. What were Jacqueline and Victor doing through all that?  
**DOCTOR** Waiting for John, mainly. After the arrival of the mysterious stranger, Victor had escorted Jacqueline and Jade to the dining room. There they sat, mostly in silence. Silence, though, was a difficult activity for the blustering Inspector.

### SCENE 18: INT. THE DINING ROOM.

A clock ticking and the storm outside. VICTOR and JACQUELINE are drinking.

- JADE** Here ma'am, have a sip of water. Calm your nerves.  
**VICTOR** Jacqueline, you are panicking unnecessarily! I am certain that John knows what he is doing.  
**JACQUELINE** I just worry about him sometimes. It's as if he is really only ten years old. He can be so naive.<sup>71</sup>  
**VICTOR** Well if that isn't the pot calling the kettle black, I don't know what is!  
**JACQUELINE** Oh, don't start Victor. I just have a strange feeling...  
**VICTOR** It's this house. You're letting yourself get spooked by a ridiculous curse-  
**JACQUELINE** (*Interrupts*) It's not just that! What was that man doing out there?  
**JADE** Perhaps he was-  
**JACQUELINE** (*Standing, shocked at her speaking out of turn*) I beg your pardon!  
**JADE** I just thought that-  
*She is interrupted by JACQUELINE slapping her.*  
**VICTOR** (*Shocked*) Jacqueline ..  
**JACQUELINE** (*Furious*) You would do well, young lady, to remember that your place is not to think. It is to prepare food and wash dishes.  
**JADE** (*Close to tears*) I am . I am sorry, ma'am. I will...  
*She runs out of the room sobbing, the door shutting behind her.*

**VICTOR** Jacqueline! What in the name of all that is holy has got into you?

**JACQUELINE** (Stunned) I I don't know Did I just hit Jade?

**VICTOR** Yes!

**JACQUELINE** Well, she is nought but a servant anyw - what?. What am I saying?<sup>72</sup>

**VICTOR** I do not know!

**JACQUELINE** (Panicking) You see, Victor! There is something happening! It's like earlier when you shouted at John! It wasn't like you!

**VICTOR** Well, that certainly wasn't like you! It is like I say - it's this house. We have to tell John that if. .

*JOHN enters.*

**JOHN** (Interrupts) Tell me what?

**VICTOR** There is <sup>73</sup>

**JACQUELINE** (Interrupts) It is nothing, John. How is the stranger?<sup>74</sup>

**JOHN** He is quite an extraordinary man! We have so much in common. He is almost as intelligent as I! (Laughs but notices nobody else does) Yes... well. ., he is going to stay for the evening.

**JACQUELINE** Are we to return to the study?

**JOHN** Well, if that is what you want.

**VICTOR** (Interrupts) Good! We were running out of wine, anyway. Come along, Jacqueline, John-

*He is interrupted by JADE's scream as heard at the end of Part Two*

*JACQUELINE, gasping, drops the plate which smashes to the floor. They leave the room.*

NB. No Scene 19.

#### SCENE 20: INT. THE CORRIDOR.

*This scene continues directly on from Scene Eighteen.*

**JOHN** Jade! Jade! What is it? What's the -  
*They stop running. JOHN gasps*

**VICTOR** Jacqueline, don't look

**JACQUELINE** No! No! It can't be. .

**JADE** (Crying) My cat. .

**JOHN** Look at me Jade Look at me

**JADE** (Crying) My cat!

**JOHN** Look into my eyes, Jade. I am your Master and you will-  
(Hypnotic but not threatening) Jade! Listen to my voice. I want you to go to the scullery. Forget what you have seen here. Go to the scullery and fetch my new guest a light meal. Some cold meats or somesuch. Will you do that?<sup>75</sup>

**JADE** (Crying) I. .

**JOHN** (Hypnotic) Can you do that for me?

**JADE** (Crying) Ye... yes, sir.<sup>76</sup>

**JOHN** Jacqueline?

**JACQUELINE** (Shocked) I'll go with her.  
*JACQUELINE and JADE leave.*

**VICTOR** Is this some kind of joke? If so, it's in poor taste

**JOHN** Victor, I..

**VICTOR** It's taunting me, John. It's taunting us.

**JOHN** It? Victor! I don't know what's happening here but...

**VICTOR** Look. Its throat has been cut, it's been sliced open and I'd wager a hundred Imperials that its heart has been removed.

**JOHN** I know. I was never particularly fond of the creature but Jade liked it.

**VICTOR** Where is the stranger?

**JOHN** Sutton? In the study, as far as I know.

**VICTOR** Well, perhaps we should go and speak to him!

**JOHN** Yes... let's cover this... mess, first.  
*He pulls down a curtain as he speaks.*

**JOHN** This curtain will do for now until-

**VICTOR** *interrupts with a frightened laugh.*

**JOHN** What?

**VICTOR** Look! It's green! You're covering it in a green shroud!<sup>77</sup>

**JOHN** Come on, Victor, snap out of it. Let's go and-  
*The door to the study (further down the corridor) is suddenly flung open and the DOCTOR, shouting, flies out, collapsing against the wall. We hear the chaos in the study as the door is open but it slams shut immediately behind the DOCTOR.*

**VICTOR** What the-

**DOCTOR** (*Delirious*) John! I don't. I don't think your house likes me!

*JOHN and VICTOR run down towards the DOCTOR.*

**JOHN** What happened?

**DOCTOR** (*Still slightly confused*) It's been a long time since I was attacked by a book

#### **SCENE 21: INT. THE STUDY.**

*The chaos has stopped, leaving just the clock ticking and the storm outside. As they open the door and walk in, we hear them standing on paper and broken glass.*

**VICTOR** What the... What has happened in here?

**JOHN** Quickly, close the doors (*Doors close*) Keep the ladies out for now. (*Beat*) Doctor Sutton! Are you all right? Can you hear me?

**DOCTOR** 'And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome.'

**VICTOR** Dear God, the man's-

**JOHN** (*Interrupts*) Quoting Stevenson...

**DOCTOR** (*Coughing*) John. what happened?

**VICTOR** We were rather hoping you could tell us!

**JOHN** Victor! Please, remain calm.

**VICTOR** But look at the mess he's made of your study!

**JOHN** I hardly think our friend here did all this. Do you? You're an Adjudicator! Could one man do this in such a short space of time? You heard his voice! Come on, Victor! Look at the facts! Face up to what might be happening here!

**VICTOR** What?

**JOHN** Oh never mind. Fetch the Doctor a brandy. That's if the decanter is still in one piece.  
*VICTOR walks over to the decanter and pours two glasses of brandy.*

**VICTOR** I think I'll have one myself.



He walks back and hands JOHN the other.

**JOHN** Thank you. Here, Doctor Sutton, drink this.

**DOCTOR** (*Drinking*) Thank you (*Slight laugh*) Déjà vu!

**JOHN** Indeed. Except, an hour ago my study did not look as if a storm had raged through it. (*Quietly*) What happened?

**DOCTOR** I was attacked. . . didn't want to have to tell you...

**JOHN** Tell me what!

**DOCTOR** I... I know who-

He is interrupted by the doors opening as JACQUELINE arrives.

**JACQUELINE** I've got some food - (*Gasps*) What has happened? John! Your books!<sup>78</sup>

**JOHN** I know Put the tray down, Jacqueline. Victor, I think your wife would also appreciate a brandy..

**VICTOR** What? Yes yes, of course Sit down, Jacqueline

JOHN walks over and pours another brandy as JACQUELINE sits down.

VICTOR gives her the brandy and also sits down.

**JACQUELINE** (*Sipping the drink*) What is happening here?

**JOHN** I think I owe you both an explanation. I haven't been entirely honest with you Jacqueline, Victor You two are my closest friends but the reason I invited you here tonight wasn't just because of my birthday ..

Fade down.

#### SCENE 28: INT. THE STUDY.

Fade up The clock is ticking and the storm is sounding outside.

**JOHN** ...so you see why I need your help

**VICTOR** (*Jumping up, shouts*) You brought us here to participate in some ridiculous ghost hunt?

**JOHN** (*Standing up, quiet*) Please, Victor. Please, stay calm. Do you not understand? I needed you two. Especially you, with your insistence on facts and certainty, I needed someone who would not be so easily affected as Jacqueline or I!

**VICTOR** (*Shouts*) You have placed my wife's life at risk!

**JACQUELINE** Victor! Don't be so ridiculous. John, needs our - <sup>79</sup>

**VICTOR** (*Interrupts, shouts*) There you go again, you see! Why must you always take his side? You, in case you have forgotten, are my wife! Not his!

**JACQUELINE** And you, in case you have forgotten, are supposed to be an Adjudicator! What has happened to you? (*Pause*) You are also supposed to be John's friend.<sup>80</sup>

**VICTOR** (*Shouts*) Do friends keep secrets from each other?

**DOCTOR** (*Quietly*) Sometimes...

**VICTOR** (*Shouts*) And who the hell are you?

**DOCTOR** (*Quietly*) Why are you so scared, Inspector Schaeffer? I thought you didn't believe in the supernatural?

**VICTOR** I don't! Well... Something is happening here!<sup>81</sup>

**JOHN** At last, Victor, you are starting to open your mind!

**DOCTOR** There is nothing worse than a closed one.

**JOHN** Indeed. Now please, Victor, sit down.

VICTOR sits down.

**JOHN** I may be stating the obvious here, but something is

happening tonight. The curse, the murders, my memory loss... they are all connected.

**DOCTOR** Yes, I think they are.

**JOHN** What?

**DOCTOR** What is happening here is more than a vengeful ghost.

Much more.

**JOHN** I am beginning to suspect that myself.

**VICTOR** John, we should leave this house. Immediately.

**JOHN** But we cannot leave. The storm outside is just as dangerous as what is happening inside.

*A roll of thunder as if on cue*

**VICTOR** So what do you propose we do?<sup>82</sup>

**JACQUELINE** May I make a suggestion?

**JOHN** By all means.

**JACQUELINE** We are not children. We are intelligent, well-bred adults. Why do we not discuss this, like adults? You said that there is a connection between the old curse and the murders. What is that connection?

**JOHN** Well... the legend concerns an ancestor of yours, and also bears remarkable similarities to the murders Victor is investigating.

**VICTOR** How?

**JOHN** The latest murder was of a girl mistaken for a prostitute.

**VICTOR** Just as Joseph Utterson mistook the girl who died for a prostitute, all those years ago...

**JACQUELINE** So you are saying that we are the connection! But how? How could that old curse be anything to do with this situation?

**DOCTOR** I might be able to help there. Firstly, I think we can all rule out the possibility of the curse being genuine. None of us here truly believe in it, do we?<sup>83</sup>

*There is a pause.*

**DOCTOR** Do we?

**JACQUELINE** Well... something is happening.

**DOCTOR** This legend about a curse. It's an old family story is it, Jacqueline? Passed down from generation to generation?

**JACQUELINE** *(Laughs)* Oh, no, Doctor. Victor, can you imagine my mother telling me such a tale?

**VICTOR** *(Laughs)* Hardly

**JACQUELINE** Doctor, my family is very proud. They would rather incidents such as what led to the curse were quietly forgotten. Erased from history.

**DOCTOR** Ah, yes. My family feel the same way about me. So who told you the curse?<sup>84</sup>

**JACQUELINE** Old Woolstencroft. The man who used to own this house.

**JOHN** I didn't think you had ever met him?

**JACQUELINE** Only the once. He called into the Hostel one day.

**DOCTOR** And told you the story

**JOHN** And he decorated this house, the house he gave to me, in black and green green - I think I might be seeing what you are getting at, Doctor

**DOCTOR** There are too many coincidences happening tonight.

**JOHN** Including your arrival.

**DOCTOR** Hmm. Yes.

**JOHN** Looking for a missing friend. Isn't that right?  
**DOCTOR** Yes.  
*Pause*  
**JOHN** And would I be that missing friend?  
**JACQUELINE** and **VICTOR** *gasp.*  
**DOCTOR** What? No, of course not.  
**JOHN** Come along, Doctor. Don't mistake my physical disability for a mental one. I am not a fool. It's as you said - there are too many coincidences happening here tonight.  
**DOCTOR** And I am not one of them. Trust me, John.  
**VICTOR** Trust you? We don't even know who you are!  
**DOCTOR** And do you know who you are? Well, do you? I mean John tells me you have been behaving oddly. Acting out of character, so to speak.  
**VICTOR** I am under a lot of pressure. The murders  
**DOCTOR** Ah, yes. The murders. How goes the investigation, Inspector?  
**VICTOR** We are making some progress  
**DOCTOR** Really? According to John, you are no nearer in discovering the killer than you were after the first murder  
**VICTOR** There seems to be no rhyme or reason to the killings. No motive!  
**DOCTOR** No rhyme or reason? I can think of a hundred motives! Young pretty women: jealousy! Prostitutes: a deep loathing for the guilty, for the dirty, for the criminal! Hearts removed: because they never deserved them. A green shroud a return to nature? Where else should Nature's abhorrence be sent? A hundred diff-  
**JOHN** *(Interrupts)* Doctor!  
**JACQUELINE** This is getting us nowhere. May I make another suggestion?  
**JOHN** What's that?  
**JACQUELINE** If the storm continues, we will all have to spend the night here. Well, I have two things to say about that. Firstly, whatever is happening here is causing us all to attack each other. It is causing us all to act, as the Doctor said, out of character. Well, are we going to let it win?  
**VICTOR** It?  
**JACQUELINE** Whatever it is. Are we going to let it destroy our friendship? Surely, we should try and remain calm.  
**DOCTOR** And your second suggestion?  
**JACQUELINE** This room is a mess. I do not know about anyone else, but I have no wish to go to bed tonight  
**VICTOR** In this house? Not bloody likely  
**JACQUELINE** So let's tidy up. Let's do something constructive, instead of sitting here allowing ourselves to be manipulated into accusing each other of-  
**VICTOR** *(Interrupts)* But what about the cat? Someone in this room killed the cat!  
**JOHN** I think Jacqueline is right-  
**VICTOR** *(Interrupts)* Don't you want to talk about the cat John? You were in the corridor just before we found it. Perhaps-  
**JOHN** *(Interrupts, quietly angry, getting louder)* Victor! I do not wish to talk about it because I do not welcome death into this house! We can all cast aspersions on each other. Yes, I was in the corridor but... who did it

affect most? If I remember correctly, your words were 'It's taunting me' and 'It's a warning'. What is 'it'? Why you? Why would the ghost or whatever did it be taunting you? Warning you? Have you something to hide?<sup>85</sup>

**VICTOR** (*Jumps up*) John! How dare—<sup>86</sup>

**DOCTOR** (*Interrupts*) Jacqueline is right! You're allowing it to control you!

**JOHN** (*Quieter*) Then let's tidy this mess. How can we think straight when surrounded by such clutter? Jacqueline, if you would help me with the books. Doctor, Victor perhaps you would be so good as to rearrange those cabinets there

**DOCTOR** Of course. Come along Inspector.

*The DOCTOR and VICTOR move to the other side of the room. JACQUELINE and JOHN start putting the books back on the shelves. They talk in lowered voices.*

**JACQUELINE** Should they be in any particular order?

**JOHN** It doesn't matter. Can I ask you something?

**JACQUELINE** Of course, John.

**JOHN** Do you think I am foolish for allowing Doctor Sutton to stay?

**JACQUELINE** I'm sure you have your reasons

**JOHN** He knows me, Jacqueline. He knows me from my time before Perfugium. Why won't he tell me?

**JACQUELINE** You think he did you harm?

**JOHN** Actually, I think the opposite. I am starting to suspect something. Something I have been trying to ignore for months now.

**JACQUELINE** What is it?

**JOHN** When we came into the room, the Doctor quoted something from Jekyll and Hyde.

**JACQUELINE** What's that?

**JOHN** A book, from your ancestors' time. About a killer with two personalities – the evil Hyde and the good Dr Jekyll.

**JACQUELINE** So?

**JOHN** It was a comment by Hyde about how he welcomed the reflection of his ugly visage.

**JACQUELINE** And?

**JOHN** I had made such a comment earlier in the evening. I said to him how I welcomed my reflection, disturbing though it is, because it was the only reminder of what once I might have been

**JACQUELINE** I still do not understand.

**JOHN** Suppose.. suppose I was Hyde.

*They stop replacing the books.*

**JACQUELINE** What?

**JOHN** Suppose I was Hyde and now I am Jekyll.

**JACQUELINE** You think you were some evil killer? That's ridiculous. You couldn't harm an insect, John.

**JOHN** Exactly! Doctor John Smith could not harm an insect. 'Man is not truly one, but truly two.' The good, honest, life-saving Doctor Jekyll and the evil, murdering Hyde.

**JACQUELINE** He is doing something to you! You've never considered that before. Think about your books, John! Motives, reasons, psychoanalysis. . You say it yourself constantly – we are complex beings! I will not believe it of you.

**JOHN** He's scared, Jacqueline. He's scared of me. He's absolutely terrified that I might discover the truth. What was I? What was I?

**JACQUELINE** Perhaps then, it is better you do not know. Your life here—  
**JOHN** (*Interrupts*) The murders I have to know.

**JACQUELINE** (*Shocked*) You think it might be you?

**JOHN** (*Interrupts*) Too many coincidences remember! It's as if... it's as if there is something inside of me, struggling to break free. I have to know what it is! Jacqueline, I have to know what I am!<sup>87</sup>

*He picks up something*

**JACQUELINE** What's that?

**JOHN** It's a knife. A dinner knife...

**VOICE** (*Whispers almost subliminally*) Gonna cut your throat.

**VICTOR** and the **DOCTOR** are moving some furniture. They also talk in hushed tones.

**DOCTOR** (*Struggling*) And... there.

*We hear them right a piece of furniture and then place objects back on it*

**DOCTOR** So, tell me Inspector Do you trust John?

**VICTOR** Of course I do We have been friends for many years We have—

**DOCTOR** (*Interrupts hussing*) Listen to me. You have to get out of here.

**VICTOR** What?

**DOCTOR** Something is happening tonight. Something evil. Something without motive or reason. You and your wife could be - no, you are in terrible danger.

**VICTOR** Doctor, I do not like staying here any more than you do but the storm—

**DOCTOR** (*Interrupts*) Against the natural elements, you stand a chance. Against the unnatural? You will certainly die

*The whispering voice sniggers*

**VICTOR** Like the cat?

**DOCTOR** The cat. It wasn't a warning. It was trying to provoke a response. Trying to make someone react.

**VICTOR** Do you think it could be connected to the murders?

**DOCTOR** Perhaps. .

**VICTOR** How? You think it was John?

**DOCTOR** I don't know. Do you?

**VICTOR** He is a man of mystery, Doctor. Who knows what motives he might have?

**DOCTOR** Oh, I think I know the motives behind the murders.

**VICTOR** (*Uncomfortable*) Do you?

**DOCTOR** Yes. But, loath though I am to say it, they are not important right now.

**VICTOR** I had to—

*He is interrupted by a scuffle on the other side of the room and JACQUELINE's scream.*

**VICTOR** What the—

**DOCTOR** (*Interrupts, quietly*) Oh, no. It's too late.

**JOHN** (*Holding a struggling JACQUELINE with a knife to her throat*) It's time for some answers, Doctor!

**VICTOR** Jacqueline!

**JOHN** Stay where you are, Victor, or I will cut her throat open!

**JACQUELINE** (*Panicking*) He's gone mad! Please, do as he says!

**DOCTOR** So? The Master makes his appearance.

**JOHN** The Master?

**DOCTOR** Or is some of you still John Smith?

**JOHN** I do not know of who you speak. Stop struggling, woman!

**DOCTOR** There is something happening to me! I can feel it breaking free... I can feel it in my mind... in my soul. Tell me what I am!

**DOCTOR** Let Jacqueline go She has done nothing.

**JOHN** And have you lie to me again? Never. You will tell me what I am or the streets of Perfugium will run with the blood of innocents!

**DOCTOR** I can't! If you find out what you were, then you will remember! And if you remember, then we'll all die!

**JOHN** You will die anyway. I can feel him... yes... I can feel this. . Master taking dominance once again! Tell me what he is before it's too late!

**DOCTOR** You're holding your friend at knife-point! It's already too late.

**JOHN** (*Shrieks*) TELL ME!

**JACQUELINE** screams and then there is a pause.

**DOCTOR** (*Quietly*) No.

There is a pause.

**VICTOR** (*Shouts*) Tell him! Doctor!

**JACQUELINE** (*Terrified*) Please!

**DOCTOR** (*Calm*) Go on, then John. Kill her.

**JOHN** (*Shrieks*) Tell me who I am!

**DOCTOR** Would anyone like a brandy?

**VICTOR** knocks the brandy decanter to the floor and strangles the **DOCTOR** as he shouts...

**VICTOR** I don't want another bloody brandy! Tell him, Doctor! I'll... kill... you, if you don't tell him!

**DOCTOR** (*Can hardly breathe*) John..

There is a pause

**JOHN** (*Quietly*) Let go of him, Victor!

**VICTOR** (*Shouts*) Let go of Jacqueline first!

**JACQUELINE** (*Suddenly*) I'm sorry, John. Look, Victor. I am fine.

**VICTOR** jumps up, runs over to **JACQUELINE** and hugs her.

**VICTOR** Oh, thank God. I couldn't bear to lose you! (*Pause*) But.. what...?

**DOCTOR** (*Standing up*) It was a trick, Inspector. Wasn't it? John? Jacqueline?

**JOHN** I am sorry

He drops the knife

**VICTOR** (*Stunned*) Jacqueline...

**JACQUELINE** John needs to know who he is, Victor. We agreed that if he pretended to... well, threaten me, then perhaps the Doctor would tell him.<sup>88</sup>

**VICTOR** You put me through that?

**JACQUELINE** I'm sorry, Victor. Truly, I am but-

**VICTOR** (*Interrupts*) You put me through that, for him?

**JOHN** We are sorry Victor...

**VICTOR** (*Interrupts*) You shut the hell up! (*To JACQUELINE*) Do you know what I do for you, woman? Do you know what lengths I go to protect you from harm? Do you? (*Violently shakes JACQUELINE*) Well, do you?

**JACQUELINE** (*Scared*) I'm sorry, Victor!

**VICTOR** How could you... how could you do... (*He breaks down*)

**JACQUELINE** (*Comforting VICTOR*) Ssh. I'm sorry Ssh, now.<sup>89</sup>

**DOCTOR** Happy, Doctor Smith?

**JOHN** How can I be happy? How can I be anything? I have to know what I was. Tell me, Doctor. Did I... did I kill someone? Are you scared that I'll kill again? Am I killing already?

**DOCTOR** I didn't want... (*To himself*) Oh, she's done a good job. Manipulated the whole situation - the curse, the murders even... all for tonight. All to make me helpless

**JOHN** What are you talking about?

**DOCTOR** (*Quietly*) Sit down. Sit down and I will tell you what once you were.

**SCENE 25: INT. THE APARTMENT.**

*Fade up. The muted crowds and cars, etc.*

**MAN** Yes, who was he then? Come on

**DOCTOR** (*Sad and quiet without any anger in his voice*) And so the stranger spoke. He told him of two young boys, growing up together in a land far far away from Perfugium. Two boys, so alike that many considered them more as brothers than as friends. Their world was one of rules - a stuffy, class driven society. And as Jacqueline Schaeffer had striven to escape her social chains so they strove to shatter their own.<sup>90</sup>

*Two young children laughing as the DOCTOR speaks*

**DOCTOR** They would run away from their classes, run free through fields and forests. Often, as they tired of running, they would sit by the river and stare up at the stars. They would talk of how one day they would be truly free, and how they would wander the stars and see the universe. They were united in their yearnings to escape and be free. They were, however, also united in their suffering at the hands of another.

*The laughing stops.*

**DOCTOR** Another boy would torment and bully them for he saw them as simply ants. One day the ants revolted. They had been playing on the banks of the River Lethe when Torvic - for that was the bully's name - appeared.

*A child laughing mockingly.*

**DOCTOR** He wasn't evil. He was just another naughty young child, trying to break the rules. He found the two boys sat by the river. Without warning, he jumped. Pulled one of them down to the water, grabbed his head and pushed it into the flowing stream.<sup>91</sup>

*The mocking child's laugh now as if heard from underwater. Someone struggling to breathe in water.*

**DOCTOR** (*Still calm and sad*) The child struggled. Struggled vainly as the water went up his nose and down his throat. Torvic wasn't going to drown him. He was merely... well, he was merely doing what bullies do. Seeking control.<sup>92</sup>

*Fade down the laughing and underwater SFX.*

**MAN** (Quiet, shocked) But . . . but what about the other boy? What did he do?

**DOCTOR** This is where it all began. Usually when Torvic tormented one of them, the other would sit and wait. Helpless. But this time . . . this time something awoke in the other child.

*A child screaming in rage fades up from silence. This mixes with the other child's spiteful laughter.*

**DOCTOR** This is where it all began. The other boy felt the anger, the rage, the bloodlust rise up in him. A blind fury, an anger . . . sick with anger . . . he charged at Torvic. . . (pauses then quieter) stopping only to pick up a large stone on the way . . .<sup>91</sup>

*A stone crunching into a skull suddenly interrupts the scream and the laughter. A pause then a splash as a body hits the water*

**DOCTOR** (Almost whispering) Torvic never stood a chance. The murderer pulled his friend from the water and they stood there in silence. Watched as the blood flowed from Torvic's shattered skull. Watched as the blood flowed into the stream. Watched, unable to comprehend what one of them had done. The other boy, being of a sounder mind, realised immediately what punishment they would face.

**MAN** But . . . but they had only been trying to protect themselves!

**DOCTOR** (Sadly remembering) One of them had taken a life! They knew that if they were caught, they would never realise their hopes for freedom. They would never see the universe.

**MAN** What did they do?

**DOCTOR** They pulled Torvic's corpse from the river. They pulled him onto dry land. They covered his body in branches from the trees. Then, together, as one, they set the funeral pyre alight.<sup>94</sup>

*A fire burning*

**DOCTOR** And together, holding hands, they watched as his body burnt. They watched as Torvic's skin bubbled and burnt and became smoke. They watched as they sent him back to Nature.

*Fade down the fire.*

**MAN** And they were never caught?

**DOCTOR** They were never caught. They returned to their homes as if nothing had happened. And, as the years went by, the boys grew up and apart. They never once spoke again of that dreadful day. Years later, one of them left their home, for reasons too complicated to go into. And he became known as the Doctor. He travelled the universe, always with friends, doing good wherever he could. Perhaps . . . perhaps to, in some small way, try and make up for what he had done that day. The other, the one who had smashed Torvic's head into a bloody pulp, became distant as the guilt and hatred ate away at him. Gnawing at his soul. He too left their home. He too travelled the universe, but always alone, doing . . . doing whatever he could to survive. But . . . but, something was growing inside of him . . . evil. Wherever he travelled, so he brought death. He had no motives, no reasons . . . he was the Master.<sup>95</sup>

**MAN** (Quiet) And that's who John Smith is?

**DOCTOR** And the stranger told them of the Master. He told them of his ridiculous schemes and plans. His plans to control the universe. He had no motive. There was no reason! There was only one certainty with



the Master and that was that he would bring Death. He was, beyond all doubt, evil! He told them of worlds destroyed and families devastated. He told them of how the Master would kill and kill and kill, of how thousands... no, millions had died at his hands. His once accomplice, his oldest friend, the Doctor, became his oldest foe.

**MAN** (Quiet) And Doctor Sutton was this Doctor?

**DOCTOR** He was!

#### **SCENE 24: INT. THE STUDY.**

*Fade up. SFX: The clock ticking and the wind outside.*

**JOHN** (Quietly) Well ..

**JACQUELINE** That's an awful... tragic story. .

**VICTOR** Stuff and nonsense!

**JACQUELINE** (Quietly) Victor! Be quiet! John? John, how are you feeling?

**JOHN** So it's all true?

**DOCTOR** I am so sorry.

**JOHN** (Calmly) I am evil. I am fated to kill. Perhaps. . perhaps I was trying to make the universe see the same colour red as I do?<sup>96</sup>

**JACQUELINE** No! No, it's not true!

**DOCTOR** It is, I'm afraid.

**JOHN** (Clears his throat) You should leave. Jacqueline, Victor - you both should leave.

**JACQUELINE** (Interrupts) John! We are your friends. I am your friend! I will not leave you Not like..

**DOCTOR** Like I did?

**JACQUELINE** But the curse? The murders? The ghost? Are you expecting us to believe that John is responsible for all this? How could he? How could he cause us to act so oddly earlier?<sup>97</sup>

**DOCTOR** Because my - our - race have certain telepathic abilities. I believe that as John's real <sup>98</sup>

**JOHN** (Interrupts) As my Hyde tried to escape this Jekyll shell, so your true beliefs tried to escape Jacqueline, you are a good woman and a wonderful person but you are not perfect. You do so much good but deep down there are darker sides to your personality. You have prejudices that, try as you might, you cannot control. It is the same with you, Victor-

**VICTOR** (Interrupts) Do not even talk to me

**JOHN** You try to believe in fairness and justice and facts but inside, buried deep you also have prejudices. You believe that all those who commit crime are lower, baser than the rest of us.

**VICTOR** Well I... <sup>99</sup>

**JOHN** If I do have these telepathic abilities then, as this creature - the Master - inside of me is trying to break free, so your secret Masters inside of you were doing the same! I brought them out of you...

*There is a pause.*

**JACQUELINE** Well . I too have a confession.

**JOHN** What?

**JACQUELINE** When I was a little girl. . I once.. well, it was long ago and I do not like to speak of it but once (pause) I stole some humbugs from the market. <sup>00</sup>

**DOCTOR** (Sady) I don't think you understand-

**JACQUELINE** (*Interrupts calmly*) No, Doctor, I don't think you understand

**DOCTOR** You don't know what he was like!

**JACQUELINE** And you don't know what he is like. You speak of Traken and Duchamp and of a thousand other places. I speak of Perfugium. You can name a hundred people that the Master killed. I can name a thousand that John Smith has saved. Doctor, I do not know what it is like where you are from but here, in Perfugium, our friendships cannot be so easily broken. John Smith is a good man. And as Hyde was separate from Jekyll so is John separate from the Master of which you speak. The man you see sat before you is a wonderful doctor. He grows tomatoes and makes his own wine. He enjoys the theatre and books and... and the company of his friends. He's not fond of dogs or people with shifty eyes. He has failings and I wouldn't claim that he was perfect but... but he's a damn sight nearer to perfect than anyone else in this room. (*To JOHN*) John, tonight has been a night of surprises. Tomorrow was also to be one. For tomorrow there is to be a party in the Town Hall, in your honour. Many will attend for you have many friends. (*Back to the DOCTOR*) So you see, Doctor, whatever is happening tonight, whatever John has to face, he will not - he shall not - face it on his own.<sup>101</sup>

**JOHN** Thank you, Jacqueline.

**DOCTOR** But there is nothing we can do!

**JACQUELINE** Then, Doctor, I suggest you leave.

**DOCTOR** Fate is coming for him and it will not care who stands in its way.

**JACQUELINE** Fate will have to pass through me, then.

**VICTOR** And you haven't seen my wife when she's angry, Doctor.

**DOCTOR** John?

**JOHN** Doctor?

**DOCTOR** You have good friends. (*Beat*) And I have not been one of them. But I think your friends are right and I am wrong, John. Free will is not an illusion! We can't let fate decide our actions! Come on! Come with me, all of you. If we can get away from here then... well, there's a chance. And, frankly, it's a chance worth taking.

*A series of bangs sound throughout the house.*

**VICTOR** What-

**DOCTOR** (*Interrupts*) Quickly! John! I failed you many years ago - I will not do it again

*The bangs get louder and then a scream from JADE echoes throughout the house.*

**JOHN** I fear it might be too late!

**JACQUELINE** Wait! What about Jade. She's still in the scullery...

**DOCTOR** (*Interrupts*) Who?

**JOHN** Jade, my maid!

**DOCTOR** Your what? (*Quiet*) Oh no. John, I fear Jade is much more than your maid!

**JOHN** Well, yes. She's also my cook and my housekeeper.

**DOCTOR** No, she is much more than that.

*The house begins to sound as if it is shaking itself to pieces.*

**VICTOR** We have to get out of here!

**JOHN** I can't move. Something . forcing me...

**JACQUELINE** (*Defiant*) Whatever's happening, we stay with John. We-

**VICTOR**            Jacqueline!  
*Suddenly all the noise stops leaving just the clock ticking.*

**JACQUELINE**       Silence.

**DOCTOR**            Except for the clock  
*The clock stops ticking. For a second there is silence and then the door begins to creak open.*

**JOHN**              Ja. . Jade?  
**JADE**              *(Eerily, innocent)* Hello sir.

**JOHN**              Jade - what what is it?

**JADE**              *(Eerily, innocent)* Please, sir. Now the masks have dropped, can we address each other by our proper names? We are no longer John Smith and Jade, his servant. You are my servant, the Master.

**JOHN**              But... then who are you?

**JADE**              *(Eerily, innocent)* Me Sir? Oh, I'm Death!  
*The door slams shut behind her.*

## PART FOUR

### SCENE 25: INT. THE APARTMENT.

We return to the apartment, without a reprise, where we can hear the crowds, cars, etc

**MAN** Death?  
**DOCTOR** Death.  
**MAN** Not an agent for Death?  
**DOCTOR** Nope Death herself.<sup>102</sup>  
**MAN** Blimey. The stakes are high then?<sup>103</sup>  
**DOCTOR** You could say that.  
**MAN** (*Dramatically*) And then with a crash of thunder and a flash of light, Death destroyed our helpless heroes!  
**DOCTOR** (*Laughs*) No... it wasn't that simple.  
**MAN** Somehow I didn't think it would be So all the noise in the house had stopped...

### SCENE 26: INT. THE STUDY.

The reprise starts from the clock ceasing its ticking. JADE walks further into the room as she talks NB: no longer is JADE speaking 'Edwardian' as everyone else does. As a contrast, DEATH is very modern and colloquial.

**JADE** You know what? That entrance was even more dramatic than I had hoped it would be. I do so enjoy a stunned silence. So much more suitable than:

**JADE/VICTOR** (*This is JADE talking - but we hear both her and VICTOR's voices*) John, old devil! Your lovely bit of stuff seems to have lost the plot!

**JADE** And you Mrs Schaeffer? No.

**JADE/JACQUELINE** Why, you insolent girl! I should put you over my knee!

**JADE** And you Doctor! I had at least expected some incoherent:

**JADE/DOCTOR** (*Babbling*) But, of course! I should have known - your name is Jade and green is the colour of Death and there is too much death and if only we could all just appreciate the beauty of a daisy and perhaps I should play my spoons!

**JADE** (*Sadly*) Except you don't do that any more, do you Doctor? Don't play your spoons. Don't mix your metaphors. Don't have fun! Too busy destroying planets, tidying up your previous mistakes, dreary navel-gazing...

**JOHN** (*Calmly*) Jade. I don't know who you are -

**JADE** (*Interrupts matter-of-factly*) I'm Death.

**JOHN** (*Calmly*) - or what you want but.. leave these other three. It's patently obvious that it's me you have a quarrel with

**JADE** Oh, he's so brave, isn't he, Jacqueline? I can see why you-

**JACQUELINE** (*Interrupts*) That's Mrs Schaeffer to you - (*her voice is cut off as she starts wheezing as an invisible force strangles her*)

**VICTOR** Jacqueline!

**JADE** Does she ever shut up?<sup>104</sup>

**VICTOR** Please! Whatever you're doing to her. Stop it!<sup>105</sup>

**JADE** Say please.

**DOCTOR** Please.

**JADE** Why? You've all had your own moments of glory. Forgot about poor old Jade, down in the scullery, didn't you? I mean, I really think it's my turn now.

**DOCTOR** Please.

**JADE** Oh, all right. Since you asked so nicely. There.

*JACQUELINE starts breathing again.*

**JOHN** Jacqueline!

**JACQUELINE** (*Close to tears*) I'm...

**JOHN** Ssh. Everything will be fine.

**JACQUELINE** (*Quietly*) I won't cry! Won't give her that satisfaction.

**JADE** You're very quiet, Doctor.

**JOHN** I don't really know -

**JADE** (*Interrupts*) Not you! The real Doctor.

**DOCTOR** Let them go.

**JOHN** Doctor, I appreciate you trying but surely this is between Jade and myself?

**JADE** (*Giggles*) Oh, Doctor! You little minx! Didn't you tell them? Didn't you tell John why you're here?<sup>106</sup>

**DOCTOR** (*Through gritted teeth*) Don't do this!

**JADE** John! Your old friend, the Doctor here! He's not here by coincidence! He's here because he organised all this. You. Your life in Perfugium. He's here because of his deal with me! He's here... to kill you.

*Silence.*

**JADE** But, at least you have your lifelong friends, the Inspector and Mrs Schaeffer, don't you?

*Silence*

**JADE** Well? Don't you?

**JOHN** I-

**DOCTOR** (*Interrupts hissing*) Don't do this!

**JADE** Oh. By the way, Victor is the one killing the prostitutes-

**JACQUELINE** (*Shocked*) Victor!

**JADE** And Jacqueline is in love with you, John.

**JOHN** (*Shocked*) Jacqueline!

**VICTOR** No... no... Jacqueline. I did it for you. All of it! And you repay me by loving him? Loving that!

**JACQUELINE** Victor. I.

**VICTOR** No! Damn you woman, no! (*The last bit as he runs from the room*)<sup>107</sup>

**JADE** Oops. Did I let the cat out of the bag there, so to speak? A cat squeals, there is a sudden rush of noise - glass breaking, the door banging, a baby screaming, books falling, wind howling - during which the clock starts ticking, getting faster. It then starts chiming, getting faster, and then explodes. The noise stops. Silence for a few beats. Now it is pitch black. We hear JACQUELINE breathing and stumbling around.

**JACQUELINE** (*Quietly*) Hello? (*Pause*) Hello? Is anyone there? John? Victor?

**VOICE** (*Whispers*) Alone. Alone in the dark.

**JACQUELINE** (*Panicking*) Anyone? Is anybody here?  
**JOHN** (*Quietly breaking the silence*) I am.  
**JACQUELINE** John?  
**JOHN** John? (*Laughs*) Who knows? Am I John or the Master?  
 Who knows anything any more?  
**JACQUELINE** Where are you?  
**JOHN** Over here. Follow my voice. (*Pause*) Or are you scared of me?  
**JACQUELINE** (*Scared laugh*) I'm bloody terrified.  
**JOHN** (*Scared laugh*) Me too. Never did like the darkness  
**JACQUELINE** *crawls towards JOHN*  
**JACQUELINE** What about the others?  
**JOHN** Doctor? Jade? (*Pause*) Victor?  
**JACQUELINE** He ran out... Do you think she was telling the truth?  
**JOHN** You saw his reaction. What do you think?  
**JACQUELINE** I can't I can't believe it.<sup>108</sup>  
**JOHN** It seems we all had secrets.  
**JACQUELINE** Yes. .  
**JOHN** Was she telling the truth about you? Do you...  
**JACQUELINE** I... I... yes.<sup>109</sup>  
**JOHN** But .. how? Why?  
**JACQUELINE** I... I always have.  
**JOHN** But Victor?  
**JACQUELINE** You know my mother.  
**JOHN** Ah She wanted you to marry handsome, upright Inspector Schaeffer and not the disfigured man with no past.  
**JACQUELINE** (*Laughs sadly*) Why would that be I wonder? I am so sorry, John if only, I'd stood up to her.  
**JOHN** She was correct, though. You were right not to.. pursue me  
**JACQUELINE** How can you say that? I love you  
**JOHN** Jacqueline. You don't know what I am- well, you do now. I'm evil  
**JACQUELINE** No. No, you're not. You were once but this Doctor obviously has given you this new life here.  
**JOHN** Yes, and now it seems he has come to take it away again.  
**JACQUELINE** Well, we won't let him. We should get out of here. Get away from Perfugium. Just the two of us. Nobody need know our pasts.  
**JOHN** We can't  
**JACQUELINE** We can!  
**JOHN** Jacqueline! I am fated. Wherever we go, she will find us  
**JACQUELINE** She?  
**JOHN** Jade or Death or whatever she is. And what about Victor?  
**JACQUELINE** I don't want to think about Victor.  
**JOHN** We can't run away, Jacqueline. We can't pretend to be what we're not. Inside of us we are fated. I am evil! Don't you understand?  
**JACQUELINE** No, John, you're-<sup>110</sup>  
**JOHN** (*Interrupts, suddenly bitter, hissing angrily*) Don't you understand? I am not human. I am not a doctor. I am not John Smith! I am the Master! I am evil and I am fated to kill and destroy and  
**JACQUELINE** (*Interrupts*) But John-

**JOHN** (Still angrily) My heart is black! My soul is tainted! If you stay near me, I will kill you! I can't help it - it's what I am inside!

**JACQUELINE** But I love you, John

**JOHN** (Calmer) Yes. Unfortunately, I do not feel the same way.

**JACQUELINE** What?

**JOHN** I don't love you. I do not even like you that much.

**JACQUELINE** But I-

**JOHN** (Interrupts) You are foolish and unintelligent. Your pampered, aristocratic background has made you fat and prejudiced. You run that Hostel of yours to ease your guilt. Your subjects call you the Queen of Hearts and you lap it up Every last worshipping phrase they utter!

**JACQUELINE** (Close to tears) Why... why are you saying this?

**JOHN** Because it's true. I pretended to be your friend to try to have some normality in my life I grow tomatoes, I make wine, I have friends, et cetera, et cetera. In actuality, I am not normal We know that now. Perhaps, we should all be a little bit more truthful And in all honesty, you bore me. Now, you can either stay here in this house and die or you can leave but please just get away from me.

**JACQUELINE** John!

*She runs out of the room.*

**JOHN** Alone. Alone in the darkness.

**DOCTOR** (Quietly breaking the silence) But the darkness cannot save you

*A cat squeals as the door slams shut*

*NB. No Scene 27.*

#### **SCENE 28: INT. THE HALLWAY.**

*JACQUELINE is running down the corridor. There is silence except for the wind outside.*

**JACQUELINE** (Not quite crying) Oh.. which way? . .

**VOICE** (Whispering) This way. Follow my voice

**JACQUELINE** (Stops running, voice is shaky) Wait! Breathe. Calm down, Jacqueline. You're made of sterner stuff than this. Walk. Walk and breathe and stay (She shrieks as she slips on something and falls to the floor) What? What's that- oh God, the cat. The blood!

*Her heart is pounding*

**JACQUELINE** (Rising panic) The blood! Everything. Lies. Lies

*The scratching again starts to sound.*

**JACQUELINE** Stop it! I won't let you scare me! I am not a child! I do not fear the dark or whatever it is you are!

*Some footsteps approaching*

**JACQUELINE** Who's there? Victor?

*The scratching, heartbeat and footsteps sound louder, threatening to overcome our senses.*

**JADE** (Her voice seems to be moving about, coming from different directions) Hello, Jacqueline Oh, I see you found my cat. Do you like it? I like the blood Would you like me to put some on your face? Or perhaps in your eyes? You've been blind to Victor and John all these years. Perhaps we should really make you blind

**JACQUELINE** Shut up! Where are you?

**JADE** (Suddenly close) I'm here. Time to open your eyes, Jacqueline.  
*JACQUELINE finally screams. Then a beat of silence before:*  
**VOICE** (Whispers almost subliminally) You're going to die tonight.

**SCENE 29: INT. THE STUDY.**  
*Just the (fainter) wind outside.*

**DOCTOR** You must really like her.  
**JOHN** What? Where are you?  
**DOCTOR** Over here. You tried to destroy her love for you to save her, didn't you?  
**JOHN** Well, aren't you the great psychologist. So?  
**DOCTOR** So?  
**JOHN** Are you going to kill me?  
**DOCTOR** I don't want to.  
**JOHN** That's very noble of you. But you're going to anyway?  
**DOCTOR** We made a deal.  
**JOHN** You and Death? Good friends are you?  
**DOCTOR** Our paths cross from time to time. I wanted to save you. Wanted to give you the life you never had. The life she took away from you. Do you remember when I said that I used to wonder what your motives were? I eventually realised that you had no motive. There was no reasoning behind your actions and that the only results of your actions were death. You were created by her, merely to destroy.  
**JOHN** So why you? Why did you make the deal with my.. my mistress?<sup>112</sup>  
**DOCTOR** I don't know. Guilt, perhaps? Because I had never tried to understand you. She enjoys games. She came to me one night and made me an offer.  
**JOHN** I don't need all the sordid details  
**DOCTOR** She said that she would relinquish her hold over you for ten years. For ten years you could live a life, at one with the universe instead of at odds with it  
**JOHN** And your side of the deal was to kill me?  
**DOCTOR** When the ten years were up, yes. But, I don't want to. I can't!  
**JOHN** Because of what you are? Life is that simple then. You are good and I am evil.  
**DOCTOR** No. It's not that simple at all but. . . I didn't expect you to be... didn't expect you to have friends and be so... normal.<sup>113</sup>  
**JOHN** Normal is something I can never be. Did she do all this then? Did she make Victor a murderer?  
**DOCTOR** I don't know. Like we said earlier, there are many coincidences.  
**JOHN** As if... as if everything revolves around those of us in this house. The killer could have been anyone in Perfugium but it was my oldest friend. Well, John Smith's oldest friend. You're apparently the Master's oldest friend, but then you are here to kill him. Me  
**DOCTOR** Death manipulated all this  
**JOHN** But why? Why is she doing this?



**DOCTOR** It's a game. She sees us as merely ants. You, me, the others - we're just playthings

**JOHN** So, would it not be better for all of us if you just killed me? That would end the game.

**DOCTOR** Yes. Yes it would. By taking your life, I would be preventing the deaths of countless others.

**JOHN** Well, do it then. (Pause) Doctor, it's dark. I can't see you but I can sense you. You're standing over me, aren't you?

**DOCTOR** Yes. Yes, I am.<sup>14</sup>

**JOHN** And presumably you're holding the knife with which I threatened Jacqueline earlier, aren't you?

**DOCTOR** Yes. Yes, I am.<sup>15</sup>

**JOHN** Well, use it then End the game Take my life. It's dark. You needn't even see the whites of my eyes.

**SCENE 30: INT. THE SCULLERY.**

The wind sounds outside. VICTOR is in the kitchen humming.

**VICTOR** . . . in my head . . . in my head.. sleeping..  
The door slams open as JACQUELINE runs in. She is in a real state.

**JACQUELINE** Victor?

**VICTOR** (Dreamily) Hello, my darling.

**JACQUELINE** (Panic) What are you doing here?

**VICTOR** (Dreamily) Oh, just thinking. Time to myself

**JACQUELINE** Victor. . . why?

**VICTOR** (Dreamily) Why what? Oh, the whores? I killed them to save you! I killed them to save all the innocents.

**SCENE 31: INT. THE STUDY.**

Still silence.

**JOHN** (Calmly) Well, Doctor? (Pause) Kill me. Make all this stop

**DOCTOR** But if I do that-

**JOHN** (Interrupts calmly) You'll be no better than me. But it isn't that simple. If I live, then surely I will kill once more. It's fate. It's what I am.

**DOCTOR** But that doesn't make it-

**JOHN** (Interrupts calmly) Right? No No, it doesn't. I have had a good life here. I've enjoyed being John Smith, citizen of Perflugium. And... and in all honesty, I don't want to die but what other choice is there? What else can break Death's hold over me?<sup>16</sup>

**DOCTOR** But it isn't your fault!

**JOHN** No. No, it isn't. But... if I die, others will live. Jacqueline will live

**DOCTOR** Do you... do you love her?

**JOHN** She makes me laugh. She makes me feel special. She gives me hope. (Surprised) Yes. Yes, I think I do love her.<sup>17</sup>

The DOCTOR drops the knife.

**DOCTOR** Then her hope might be our hope!

**JOHN** How?

**DOCTOR** She loves you! You love her!

**JOHN** And what? You think love might be stronger than fate?

**DOCTOR** As the Master you never once felt any emotion for anyone. My deal with Death was that you would live for ten years as a man who saved lives instead of taking them. As a man who could live in a community and feel as if he belonged

**JOHN** Yes, so you said.

**DOCTOR** But, there was no mention of love! Don't you understand? When you killed Torvic, the lack of emotion, the inability to love .. it grew inside of you and she used that! She encouraged it, nurtured it! That was her hold over you!

**JOHN** Lord I think I do understand! It's a common trait amongst serial killers and the like. They feel dissociated from others. As if they are constantly on the outside, looking in. But if I am capable of feeling love for another person...

**DOCTOR** Then you are capable of changing what you are! You can break free from your servitude. You can have free will! There can be hope!<sup>118</sup>

**JOHN** Then we must move quickly, Doctor We have to find Jacqueline.

**DOCTOR** Let me help you up.  
*The DOCTOR helps JOHN to his feet*

**JOHN** Thank you Friend.

**DOCTOR** After all these years...  
*Fade down.*

#### **SCENE 32: INT. THE SCULLERY.**

*The wind outside VICTOR is slowly stalking JACQUELINE around the kitchen as he speaks.*

**VICTOR** Don't be scared, my sweet. I would never hurt you! Not after all these years of loving you

**JACQUELINE** *(Shakily but getting stronger)* Keep away from me.

**VICTOR** But you're my wife. We love each other, don't we?

**JACQUELINE** Why? Why did you kill them?

**VICTOR** Oh, I had to. I'm an Adjudicator. They were criminals.

**JACQUELINE** The last one wasn't.

**VICTOR** *(Suddenly loud)* I know! She was a mistake! I'm sorry!

**JACQUELINE** But why?

**VICTOR** They're filth. They deserve to die.

**JACQUELINE** And their hearts? Why remove their hearts?

**VICTOR** Because... they don't deserve hearts! They're not like us!

**JACQUELINE** You .. you said you did this for me?

**VICTOR** But, of course, my darling. Their blackness was tainting you. I know they came to see you at the Hostel

**JACQUELINE** They needed help!

**VICTOR** You could not save them. They were beyond saving.

**JACQUELINE** Nobody's beyond saving, Victor!

**VICTOR** Not even me, Jacqueline?

#### **SCENE 33: INT. THE CORRIDOR.**

*The wind outside. JOHN and the DOCTOR are walking slowly down the corridor.*

**JOHN** There. Up ahead. A light It's coming from the scullery.  
**DOCTOR** Jade Or perhaps Jacqueline.. Death might be tormenting her..  
**JOHN** But why? It's me Jade wants.  
**DOCTOR** Ah, but if Jacqueline dies, your ability to love dies. And you will become the Master once more.  
**JOHN** After how much I hurt her just now, I'm sure she cannot love me, so what does it matter if I love her or not? How can she be at risk?  
**DOCTOR** Please, John, listen to me Try and see the bigger picture If Jacqueline dies, millions more will follow like a set of dominos!<sup>11</sup>

**SCENE 54: INT: THE SCULLERY.**

*The wind outside Also random whispering voices throughout the scene, laughing, etc*

**JACQUELINE** Yes, Victor. There's hope for you.  
**VICTOR** *(Starting to break down, quietly)* I could never... I could never tell you what I was feeling You were always so superior to me I worship you, Jacqueline.  
**JACQUELINE** But why?  
*She suddenly screams as VICTOR lunges at her and grabs hold of her.*  
**JACQUELINE** Victor! Please!  
**VICTOR** *(Whispering)* Hold me! I won't hurt you. I love you.  
**JACQUELINE** *(Talking for her life)* And I. I care for you Victor. Tell me.  
**VICTOR** Nobody ever cares. Nobody. But it's there. In my head. Telling me!  
**JACQUELINE** What? Telling you what?  
**VICTOR** That everything is wrong. Everything is wrong but I can put it right! Don't you understand?  
**JACQUELINE** I'm.. Victor, you're ill. You need help.<sup>120</sup>  
**VICTOR** No No, no, no I'm the Inspector. I help others Do you love me?<sup>121</sup>  
**JACQUELINE** I.. I.  
**VICTOR** She said you loved John! But you couldn't could you? Look at him. He's disgusting. Dogs bark at him in the street! You don't love him, you just feel sorry for him! And now we know! We know what he is inside. The Doctor told us!  
*The DOCTOR and JOHN enter.*

**DOCTOR** Ah, yes. Well, you shouldn't believe everything I say.  
**JOHN** Victor. My friend. Please  
**VICTOR** Oh! Now you want to talk to me, 'old man', eh? All these years! All these years of you keeping secrets. Corrupting my *(turns to JACQUELINE sweetly)* my innocent Jacqueline. *(Back to JOHN)* Well, you shan't have her! *(Like a child)* She's mine!  
**JACQUELINE** Victor! Please. John doesn't want me!  
**DOCTOR** *(Quiet warning)* Inspector Schaeffer!  
**VICTOR** Doctor! You knew John before! Was he evil?  
**DOCTOR** He existed to kill, yes.  
**VICTOR** So you can understand. You came here to destroy that which was evil! I was only doing the same. They were tainting our society. Tainting all that was good.

**DOCTOR** But that doesn't give us the right to kill!  
**VICTOR** So one rule for you and another for me?  
**VOICE** (*Whispers*) Kill her!  
**VICTOR** (*Shouts*) Get out of my head!  
**JOHN** Victor Please, let Jacqueline go. We can help you. Don't let Jade win.

**VICTOR** See I love her but I know she loves you I've always known it.

**DOCTOR** Victor. Inspector Schaeffer. You want justice, yes?  
**VICTOR** Yes.  
**DOCTOR** You want peace.  
**VICTOR** More than anything.  
**DOCTOR** Then let her go Jacqueline is the only thing that's keeping Death from destroying Perfugium.  
**VICTOR** She does care Always looking after her criminals. Trying to help them.

**DOCTOR** More than that. She gives John hope. You give John hope. You want peace in your mind, but the only way you'll get that peace is if you let her go.

**VICTOR** But .. but I love her.  
**JACQUELINE** Please, Victor. I do care for you. I want to help you.  
**VICTOR** (*Sadly*) Always so superior aren't you? You and John. Always wanting to look after me and help me But I'm not the one who's sick. He is!

**JACQUELINE** And he has made his feelings for me quite clear.  
**VICTOR** I'm sorry, Jacqueline. I do. . I want you to be safe  
**JOHN** Victor, the Doctor can take us away from here. He can help us all.

**DOCTOR** Don't you understand, Inspector Schaeffer? Death has been using you. While she couldn't have John, she travelled the universe, snaring others in her trap. Making them act as her servants. You are not responsible, she is! None of us blame you.

**JOHN** You are innocent, my friend.  
**DOCTOR** We're all innocent We've all been pawns in her game. She's manipulated us into being here tonight. She created the curse. She twisted your mind She ensured that here, on this night, all would become one. Why? So that there would be death And when yours, Jacqueline's and John's friendship proved too strong she created a sense of evil and dread that stalks this house. Let Jacqueline go. Let's escape the game.

**VICTOR** Jacqueline?  
**JACQUELINE** Please Victor. Let's be free.  
**VICTOR** But... but... I don't know!  
**JACQUELINE** I love you, Victor.  
**VICTOR** (*Sadly*) No, you don't. You love him.  
**JACQUELINE** You're. . you're right. Can you ever forgive me?  
**VICTOR** Can you ever love me?  
**JACQUELINE** I do care for you.  
**VICTOR** (*Excited, hopeful*) Then... you will stay with me? As my wife?<sup>122</sup>

**JACQUELINE** (*Sadly*) I can't, Victor. I'm truly sorry. But, I will always be your closest friend.  
**VICTOR** (*Sadly*) Then, forgive me for what I must do

**JACQUELINE** (*Sadly*) Please Victor. Please, do not do anything stupid. Don't let Death win.

**VICTOR** If you can't love me, I can't let you love anyone else.

*Suddenly VICTOR snaps JACQUELINE's neck.*

**DOCTOR** (*Shouts*) No!<sup>123</sup>

*VICTOR lets JACQUELINE fall to the floor. JOHN screams in rage.*

**VICTOR** Don't scream. Why must everyone scream? Don't you understand? I love her! I need her .

*His voice slows down and stops as does the wind. JOHN stops screaming and for a second there is silence Then a flash of lightning sounds and JADE appears.*

**JADE** Poor Mrs Schaeffer. Who'd've thought it would be her husband who killed her?

**DOCTOR** Why? Why are you doing this?

**JADE** It's what I do It's what he used to do For me.

**DOCTOR** On your behalf?

**JADE** Yes, exactly.

**DOCTOR** Are you sure? Are you sure you didn't work on his behalf? Do you know where the boundaries were? Or are?<sup>124</sup>

**JADE** Let's ask him, shall we? Oh, John? John, are you in there? (*Beat*) Nope, nothing. Nada. Zilch. Oh, but wait... ah ha! He's just seen his lady friend die. Let's try something else. (*Beat*) Oh Master? Master are you in there?<sup>125</sup>

**JOHN** I . I. (*Suddenly dark, suddenly the Master*) Free . free at last!

**DOCTOR** No! No, that's not freedom, John! The Master is not freedom!

**JOHN** Oh but it is, Doctor. This is real. This is me. Not that smivelling, feckless 'friend of the people' nonsense you've put me through .

**JADE** See? I was right, you were wrong. Nyahh. .<sup>126</sup>

**JOHN** Oh do be quiet, woman. Neither of you understand, do you? I haven't been lost, submerged, buried deep inside my .. John's subconscious I've been here all the time, waiting for this moment. Waiting for the right moment to reappear, reassert myself.<sup>127</sup>

**JADE** I think you'll find, actually, that I -

**JOHN** You? You? What exactly did you do? Nothing except helped him imprison me for ten years. Ten long, tortured years, aware of my existence but unable to fulfil my destiny.

**DOCTOR** I rather fear, Death, or Jade or whatever you call yourself, that you are in error. .

**JADE** What do you mean?

**DOCTOR** You couldn't let him go, could you. You are both bound up in one another and although we created the John persona for him, it wasn't enough. Wasn't enough to eradicate the evil...

**JOHN** Evil? No Doctor, I refute your claim of evil. Evil implies malevolence, a desire only to destroy. I crave power, dominion, knowledge of the forbidden and the secret. so much more than just evil.

**DOCTOR** But don't you see, those things lead to evil. They lead to death, death for innocents and innocence! That's what I tried to. . to take away ..<sup>128</sup>

**JOHN** Take away? You wanted me neutered! You had neither the

courage nor the good sense to stop me forever, and instead you imprisoned me in Perfugium, imprisoned me in a lifestyle that is the antithesis of all I hold important. Of all that matters!<sup>129</sup>

**JADE** Well, this is fun, but I think we need to bring this jolly reunion to a temporary halt.

**DOCTOR** John... Master. . I warned you this would happen! That if you let Jacqueline die, the Master would be free to corrupt and despoil and -

**JADE** Yes, thank you. That was the closing arguments from the prosecution? Now from the defence?

**JOHN** Let me be free! Let me exist as I truly am. The universe needs me and I need all that it has to offer!<sup>130</sup>

**JADE** And on that note..

**JOHN** Be silent, woman. I'm warning you . . . *(His voice is raised to a screech that suddenly elongates and repeats over and over again like a stuck record)*

**JADE** Well, Doctor?

**DOCTOR** Happy now? Innocent lives destroyed and John is yours once more. We never stood a chance of making it through tonight, did we?

**JADE** Yeah, well, the deal, if you remember, was for you to kill him. Of course, I knew you couldn't do it so I had to use these others.

**DOCTOR** I'll make a new deal with you.

**JADE** Why?

**DOCTOR** I want him John, not the Master, to have another chance To see what, as the John who has lived this life with these people for ten years, will do when faced with options rather than givens.

**JADE** Deal.<sup>131</sup>

**DOCTOR** And what do I have to do for you now?

**JADE** I'll let you know, Doctor I'll let you know. Now, where were we? Oh yes, Victor has murdered his missus in a fit of jealous rage and John, who won't remember our little tête à tête just then, isn't too happy.

*Crash of thunder VICTOR and JOHN's yells and words start up again.*

**JOHN** Victor. Victor, why?<sup>132</sup>

**VICTOR** I... I don't understand ..

**DOCTOR** You're enjoying all this, aren't you?

**JADE** Of course. After all, it's all your fault.<sup>133</sup>

**DOCTOR** What? What do you mean?

**JADE** Oh, come on It's been itching away at the back of your mind all these years. Why do you think you feel so guilty?<sup>134</sup>

**DOCTOR** He was my friend.

**JADE** You weren't acting as his friend when you made that deal with me, all those years ago.

**DOCTOR** What do you mean?

**JADE** Think back, Doctor Think back. Think back to the day Torvic died. Think back to the deal you made with me then.

**DOCTOR** I . . I can't remember.

**JADE** That night, as you slept. That night when I came to you in your dreams.<sup>35</sup>

**DOCTOR** What are you saying?

**JADE** This poor creature didn't cause all this. He didn't kill Torvic.

**DOCTOR** (In shock) No..

**JADE** You did.

*There is another flash of lightning and the rain starts to sound outside.*

**JADE** Poor little Doctor. Poor little Master. Nasty little Torvic. He deserved to die, didn't he?

**DOCTOR** (Devastated) No

**JADE** Then why did you kill him?

**DOCTOR** (Devastated) I... I... didn't...

*A child sorrowfully moaning sounds with the same effect as when the DOCTOR was telling his story in Part Three.*

**JADE** You did. Oh, we don't blame you. You were just trying to save your friend. It seems there's a bit of me in everyone. The ability to take another's life. But as long as there's justification... You really don't remember, do you? I could never make up my mind whether you did or didn't. You killed Torvic, Doctor, and by rights you should have been mine. You should have been the Master and he should have been you. But... well, others had plans for you and so I had to make you an offer. (Pause) I came to you that night as you lay there dreaming childish thoughts. I came to you in those dreams and we made the deal. I let you make the choice. You or him. You could live with the guilt and the torment and let it eat away at you until you became mine forever or you could be free and give your closest friend to me. And can you remember what you said?

**CHILD** Take him.

**DOCTOR** (Devastated) It's not true.

**JADE** Oh, you know it is. You created the Master when you were merely a selfish child and you've been paying for it ever since. Can you smell the blood on your hands?

*For a while there is silence.*

**JADE** And what do you think, John?

**JOHN** Is it true?

**DOCTOR** (Devastated) I am. . I'm so sorry.

**JOHN** Then what else is there to be said or done. You! Why don't you just destroy us both here and now. End this. We were children. Neither of us deserve this torment.<sup>136</sup>

**DOCTOR** (Stunned) You don't blame me?

**JOHN** You were a child. We both were. You killed Torvic to save me. You could not know what was to come.

**JADE** Or what's still to come.

**JOHN** What do you mean?

**JADE** Many years ago I made a deal with the Doctor. Then, again, more recently we made another. How would you like your chance?

**JOHN** Go on.

**JADE** Look at this pitiful creature. He sentenced you to a life that was no life. A life of solitude and despair. A life where everything you did failed. A life of misery.

**JOHN** He then gave me ten years of hope. Ten years of real life.

**JADE** How would you like to continue as Doctor John Smith? I offer the choice to live out your life as Doctor John Smith and let this man who betrayed you become my servant. Or ..

**JOHN** Or what?

**JADE** Or you can save Jacqueline Schaeffer.

**JOHN** She's dead. She's dead because of you.

**JADE** And therefore she can live because of me. I'm not just a pretty face with fancy lights and bangs, you know. I can control Time. I can create Destiny.

**JOHN** I can really save her?

**JADE** Tough one, eh? Who will you save? Yourself or the woman you love?

**JOHN** How can I save her? Tell me!

**JADE** By killing Victor

**DOCTOR** (*Devastated still*) John. . . don't . .

**JOHN** (*Calmly*) I see. And if I kill Victor, I become the Master, and your servant, once more.

**JADE** Exactly.

**JOHN** Can I discuss it with my friend?

**JADE** By all means. But keep it brief.

*There is a flash of lightning and JADE disappears.*

**DOCTOR** How? How can you call me your friend?<sup>137</sup>

**JOHN** Let me ask you a question. How many times over the years could you have killed me?

**DOCTOR** I... I don't know. Many times.

**JOHN** Yet you never did. And how easy would it have been for you to kill me tonight?

**DOCTOR** I honestly don't know if I could have done.

**JOHN** You made the deal with Death. You gave me ten years of life, Doctor.

**DOCTOR** But why? Why did I do that? (*Bitter*) Because of guilt.

**JOHN** And it is guilt that drives the woman I love to help those less fortunate. None of us are perfect, Doctor. In life, none of us are good or evil.

**DOCTOR** But as the Master, that is all you are. No life. No reason. Nothing. Darkness and solitude forcing you to kill all life.

**JOHN** And I have to decide whether to become that once more. What do you suggest?

**DOCTOR** (*Stunned*) You really care what I think?

**JOHN** Do you think we would have stayed friends were it not for Death?

**DOCTOR** I can't think of anyone else I would rather be friends with than you.

**JOHN** I wish I could be a little more selfish now. Leave here. Pretend none of this ever happened.<sup>138</sup>

**DOCTOR** So do I

**JOHN** My mind is made up. I know what I must do.

*With a flash of lightning, JADE reappears.*

**JADE** I'm so sorry to break up this touching little reunion but I need your answer

**JOHN** I know what—

**JADE** (*Interrupts*) Wait a minute. Doctor, you betrayed me tonight. You're not needed here anymore. This is between John and I but I'm not finished with you. You owe me.<sup>139</sup>

**DOCTOR** At least let me say goodbye.

**JADE** Nope, sorry. No time for that. Bye!<sup>140</sup>

*With a sad wail the DOCTOR fades out of existence.*

**JOHN** (*Quietly*) Goodbye, old friend.



**JADE**

So? What is your decision to be? Her life or your life?

**SCENE 35: INT. THE APARTMENT.**

*Fade up. Usual noises At this point, music should start which should continue right through until the end of the episode, merging into the theme tune This should be sad and melancholy and get more and more sinister as the scenes progress.*

**MAN**

*(Quietly)* And? What did he decide?

*Pause.*

**DOCTOR**

*(Wearily this time, much more sadly)* On the outer edges of an old town called Perfugium, sits an old house And in that old house, sits an old man. And he sits. And he waits. He waits for the arrival of his—

**SCENE 36: INT. THE HALLWAY.**

*An old-fashioned doorbell rings.*

**DOCTOR**

*(Voiceover, this time much more sadly)* And it sounds as if they have arrived The old man waits in his study as his young maid—  
*The bell rings again.*

**DOCTOR**

*(Voiceover)* as his young maid leaves her cooking and with patience and a calm smile makes her way to the door to let in her master's oldest friends.

**JADE**

*(Rushing to the door quietly muttering to herself not in the least calm or patient)* Yes, yes, I heard you. *(Starts to pull back the bolts of the door)* Hope you keep pulling the bell and it falls onto your—  
*(Then suddenly polite as she opens the door)* Inspector Schaeffer. Mrs Schaeffer. Please do come in. The Master is expecting you

**VICTOR**

*(Rushing in through the door. Full of bluster)* Ah! Good evening to you Jade! Mmm what is that divine smell?

**JADE**

It's stuffed venison, sir May I take your coat ma'am?

**JACQUELINE**

Yes. Thank you, Ja—<sup>141</sup>

**VICTOR**

*(Interrupts)* It smells exquisite! Jade, I swear the Empress herself doesn't eat as well as your master  
*JADE takes their coats.*

**JADE**

Oh, thank you sir. Very good of you to say so.

**VICTOR**

I'm just saying it as it is, girl!

**JADE**

Well, if you'd like to follow me sir, ma'am, the Master is waiting for you in his study

**VICTOR**

Lead on, Jade! Lead on and we shall follow! *(They start walking)* I do hope he's got the fire alight It's a bitter night out there.

**JADE**

They do say there's a storm coming, sir.

**JACQUELINE**

A storm?

**VICTOR**

Don't worry, my love. I think we'll be well protected from the elements in here.

**JACQUELINE**

I was more concerned about my—

**VICTOR**

*(Interrupts)* I think your street urchins will be able to take care of themselves for one night, my sweet.

**JACQUELINE**

*(Through gritted teeth)* Yes. Thank you, Vic—

**JADE**

*(Interrupts)* Through here sir, ma'am.

*She opens the door to the study and shows them through.*

**JADE** Sir. Your guests have arrived *(Pause)* Sir? Sir?  
**VICTOR** Well, Jade? Where is the old devil?  
**JACQUELINE** Perhaps he's hiding from us! You know how he likes his games? *(Playfully)* John? John? We're coming to get you.  
**JOHN** No. No, Victor, maybe I'm coming to get you.  
**VICTOR** John! Don't be so ridiculous, old man. What are you doing with that?  
**JACQUELINE** John? Are you all right?  
**JOHN** *(Quietly)* Hello, Jacqueline.  
**JACQUELINE** John? I don't understand! What's that for?  
**JOHN** I have to. I'm so sorry, Jacqueline. I really am. Please! Listen to me! I'm doing this for you.  
**JACQUELINE** What? Carving up dinner?  
**VICTOR** My dear - I rather think John means to use the knife on us. . on me?  
**JACQUELINE** Oh, don't be ridiculous. John, tell him you're not . John? John?  
**JOHN** *(Pleading)* Please! Jacqueline, listen to me!  
**JACQUELINE** *(Scared now)* Get away from me! From us...  
**JOHN** *(Quietly)* Please. Listen to me. I don't want to do it. But Victor has to go With him gone you and I can be. . be together.. and I'll be free...<sup>112</sup>  
**JADE** And I still get a body. We're all winners, d'you see? Go on then 'John'. Kill Victor, get the girl, become the Master. Or leave Victor alive and I get Jacqueline. Either way, I win.  
**JOHN** I .. don't know .. don't know what to do. .  
**JADE** Remember, I'm right here and I'll always walk by your side The choice is yours. *(Suddenly sharp)* So make it!<sup>133</sup>  
*Cut into:*

### **SCENE 37: INT. THE APARTMENT.**

*The crowds, et cetera*

**MAN** So did he choose his own destiny?  
**DOCTOR** What choice did he have? Either way, he was what he was. Death's Champion.  
**MAN** I have to know, what happened to the Master? And Victor? And Jacqueline?  
**DOCTOR** I honestly don't know I hope they all found some happiness somewhere...  
**MAN** And the Doctor? What was Death's punishment for him?  
**DOCTOR** You've listened to my story. What do you think could be the worst thing she could ask of him?  
**MAN** He couldn't kill the most evil man alive. So... to kill an innocent?  
**DOCTOR** *(Sadly)* Yes.  
*Pause.*  
**MAN** And is that.. is that why you're here?  
**DOCTOR** Me?  
**MAN** You are the Doctor?  
**DOCTOR** How did you know?  
**MAN** Call it a lucky guess. So are you here to kill me?

**DOCTOR** No. No, you're not innocent. Not in your chosen career.

**MAN** Then who... oh, I get it. You're here to take over from me, aren't you. That's why you're telling me this story To convince me of the darkness and evil that could be in any of us. And so you're just going to sit here and do my dirty job.

**DOCTOR** (Pauses) Yes... yes, I am. Because... (He trails off) Would you like another cup of tea?

**MAN** Do you want me to give you the rifle?

**DOCTOR** I...

**MAN** (More forcefully) Do you want me to give you the rifle?

**DOCTOR** (Quietly) No. (Then more forcefully) No, I don't.

**MAN** But then surely Death will punish you even more?

**DOCTOR** (Quietly) I don't think my guilt or torment will ever end

You don't need to go the same way, however. Come with me

**MAN** Nah. Don't think I will. I've got places to go-

*A flash of lightning and the MAN becomes JADE.*

**JADE** - People to kill.

**DOCTOR** You!

**JADE** (Laughs) I knew you wouldn't be able to do it! What is it about you? Why do you have to try and save everyone?

**DOCTOR** It's what I am.<sup>144</sup>

**JADE** (Laughs) Yeah, I guess it is. You know, Doctor, you shouldn't let it eat you up.

**DOCTOR** What choice did John. . did the Master make? Why won't you let him be free?

**JADE** (Almost sadly) Because we made a deal. (Brighter) But look on the bright side, you get to travel the universe, righting wrongs, saving the day...

**DOCTOR** One day, I will save him.

**JADE** Is that a challenge, little Time Lord?

**DOCTOR** It's a promise. I will not give in to the darkness. Whether I am motivated by guilt or not, I won't rest until I find him and bring him back to Life.<sup>45</sup>

**JADE** I look forward to it. (She stands up) Anyway, I've got to go. There's a little girl in the crowd, waving her Union Jack, oh-so-proud to see whoever it is she's come to see. Trouble is, she doesn't know that she's got a severe nut allergy and the little cherub's about to bite into some flapjack. It's going to be messy.

**DOCTOR** Must you enjoy your job so much?

**JADE** It's what I am. You can't escape Fate, Doctor. Remember that. I've seen inside your head. I know your future.

**DOCTOR** Really.

**JADE** It's not too late to join me, you know.

**DOCTOR** I'm not interested. Goodbye.

**JADE** Bye bye, Doctor.

*She leaves. Pause.*

**DOCTOR** (Quietly) I will save you, old friend. One day .  
*The whispering voices sound over the wind - 'Killer', 'Murderer', 'Destroyer' - overlapping and then merging into. . Doctor Who theme.*

## NOTES

**N.B.** Uncredited roles include: Whispering Voices (Gary Russell)

### PART ONE

1. Line changed to '(Whispers) Can you hear me? **Can you hear me?**' (Sniggers) Killer! I know you can hear me! Murderer!' Gary Russell (producer/director) 'Goodness, didn't this story go through some drafts! And not because there was anything wrong but, because halfway through each one, Joe decided he hated what he was doing and started again. What started life as a kind of er-style drama about a disfigured doctor facing up to his past evil became a paranoia, claustrophobic masterpiece. I think Joe spent too long reading Crime and Punishment and books on suicide and got a tad too John Smith-like during the writing process, but it was ultimately worth it. I'm proud to work with Joe - the first person I picked from the unsolicited pile with no experience of professional writing and have watched him make writing a craft rather than a job for himself.'

2. Line changed to: '(Approaching, quietly) I can think of **an easier way** of making a living, you know.'

3. Line changed to 'See? Already, life has changed Questions to be answered You allowed yourself to be distracted. So me simply being here has changed things, hasn't it? ~~New, aren't you wondering who I am, why I'm here?~~'

4. Line changed to 'Well, let's see shall we? How about I sit down, **and** I've got my thermos here. We can have a cup of tea and I can tell you my story. Then, if you still want to fire your gun, you can How does that sound?'

5. Line changed to: 'Yes Thank you, ~~Jo-~~'

6. Line changed to: '(Interrupts) ~~Oh,~~ happy birthday, John! (She kisses him) We were worried you were going to cancel this evening's little get together.'

7. Line changed to '(Has obviously never considered **JADE** in this way) Yes, I suppose she ~~probably~~ is. I believe she has a young man in town.'

8. Line changed to: 'Oh, but it's a wonderful **old** house! ~~So old. Well,~~ apart from the curse!'

9. Deleted dialogue - JACQUELINE: '~~John!~~'

10. Line changed to: 'I wouldn't get too excited, old man. I'm afraid I've been rather busy with work **and** so Jacqueline had to choose it. Bound to be some ridiculous, romantic rubbish'

11. Line changed to: '(Lowered voice) And I see, my dear husband, that you are doing your best to ruin what could be a perfectly wonderful evening. What is the matter with you ~~tonight?~~' The following two lines are also cut.

12. Line changed to: 'Yes Another poor young girl. This one wasn't even a- ~~I had~~. I had to tell her mother.'

13. Line changed to. '(Trying to brighten the mood) **No**, we're fine, John. Is dinner ready?'

14. Line changed to: '(Muffled, still laughing) And they kept... oh, **and** they kept breaking into song (Sings in an operatic/OTT style) "And hence one master-passion in the breast, Like Aaron's serpent, swallows up the rest." Joseph Lidster (writer). 'The quote is by the poet and satirist Alexander Pope and also features in my short story for Short Trips: Zodiac, 'I Was A Monster!!!'. The musical that Jacqueline and Victor have been to see, Portentum, is based on that story (the events of the story are turned into a film during 'I Was A Monster!!!', so the reasoning is that this was then turned into a musical stage production) Portentum is a Latin word that means "something unnatural or extraordinary, monstrosity" which obviously ties in with the themes of Master.'

15. Line changed to: 'Oh, but it was so ridiculous. This boy was just killing

people for no apparent reason. **And** when one of **the** victims rose up from the dance ~~hall~~ floor and began to sing. well, I wasn't the only one laughing, was I dear?' Joseph Lidster. 'I find musicals incredibly funny. I love scenes such as the "Who will buy these wonderful roses..." song in Oliver, where everyone suddenly starts singing and dancing in the middle of the street. So this line amuses me if nobody else.'

16. Line changed to: '(Gasps) Come on, get out! **Get** out out! **Wretched creature!**'

17. Line changed to '(Chewing) Mmmm John. **John** this is superb'

18. Deleted dialogue - JACQUELINE '(Stands up) **Gentlemen**'

19. Line changed to: '~~Is~~ something wrong, Victor?'

20. Line changed to '(Quietly) I'm sorry, old friend I do not know why this one is affecting me more than the others. In our professions, John, we see death every day ~~but~~ - **Oh**, I am sorry this is supposed to be a night of celebration.'

21. Line changed to: 'I had to tell her family I had ~~to~~ I destroyed that family Do you know what that must be like? Well, of course you don't. (Slightly bitterly) You have no family.'

22. Deleted dialogue - JACQUELINE '(Shivers, then to herself) **God**..'

23. Line changed to: '(Interrupts with an embarrassed giggle) Oh, except for the good Inspector, **of course**. But we know where **the** Inspector ~~Schnoffer~~ came from, don't we?'

24. Line changed to '(Interrupts, struggling with the word) 'Amnesia' ma'am? **What's that?**' Joseph Lidster: 'This was added by Charlie Hayes in the studio, because she felt silly saying just, "Amnesia, ma'am?"'

25. Line changed to: 'His lack of memory. (Beat) Let me explain. Doctor ~~John~~ Smith, was found wandering the streets of Perfugium ten years ago today. He has no memory of his previous life, no memory of who he was. Because of his physical appearance we believe he may have survived a terrible accident, perhaps a fire. We do know that he is clearly a good man. My husband and I are here for his birthday.'

26. Line changed to: 'Well... **he** does **he** not know where he is from?'

27. Line changed to: '. crime, crime, crime! **Oh**, I mean, what say you, John?'

28. Line changed to: 'It's not that I'm not explaining myself very well It is not what you are born into but what you do with your life. The girl today . the girl we found. She wasn't a whore like the others **Now**, do not tell me that her life was ~~therefore~~ not of more **important**.'

29. Line changed to: '(Quietly) **Oh**, dear God... **Oh**, John, I am so sorry. I don't even know what I'm saying...'

30. Line changed to: 'I don't **know** I don't know! John! I am so. **I am** so truly sorry Please, I must have drunk more wine than I thought Please forgive me!' Gary Russell: 'Philip Madoc is, once again, down to David Bickerstaff's little black book I'll confess here that neither he nor Anne were the first people I asked - I inquired about Edward Woodward and his wife Michelle Dotrice, but they, terribly politely, declined. Putting aside Philip's previous Doctor Who work, as a child I watched his mesmerising performance in The Last of the Mohicans on BBC1 on Sunday nights and loved that distinctive, rich voice He was perfect for Victor'

31. Line changed to: 'No! Please, **please**, old friend!'

32. Line changed to: 'Yes, **yes**... perhaps I should not have drunk so much.'

33. Line changed to '(Singing to herself) "They say he sits inside your head, **they say** he sees you in your bed. **They say he eats you when**..." (Pauses) What a strange **verse!** Now what do you suppose put that in my head, eh?' Gary Russell. 'I was surprised when Joe put this in - indeed at one point I cut it.'

In an earlier version, it was a little boy singing it in the Seventh Doctor's dreams but I was resistant - it seemed a bit too self-aggrandising for such a self-contained story as this. But Joe convinced me otherwise!

34. Line changed to: 'No... no, of course you don't know. You're only a cat! Now, let's see if the Master left some food for you... *(continues singing)* "... **They say he sits inside.** "' Gary Russell: 'I met Charlie Hayes through Wendy Padbury - Charlie's her daughter and had recently worked with fellow Big Finish director Edward Salt. Ed recommended her highly and I thought she'd be ace for Jade, capable of being both innocence and Miss Uber-Bitch when necessary.'

35. Line changed to: 'No, **I'm really** being serious.'

36. Line changed to: '*(Interrupts intrigued)* **Wha- Wh- What** is it?'

37. Line changed to: 'It's quite simple. We place them in a circle *(She does this as she speaks)* and then take a glass . **and** put it in the middle and...'

38. Line changed to: '*(Tries to stop laughing)* No.. no, **no**, I'm sorry Jacqueline .. it was a wonderful thought and who knows.. science has failed to answer our questions. Well, Victor, are you **game?**'

39. Line changed to: '*(Laughing despite herself)* Well, stop laughing for one! And that goes for you too, **John!**'

## PART TWO

40. Between Scenes Eleven and Twelve, the final line of Part One is reprised.

41. Line changed to: 'Keep still, let me **look at it-**'

42. Line changed to: '**Yes**, a man at the window! His face.. '

43. Line changed to: '**Well**, did you **know** him?'

44. Line changed to: '*(Shocked)* **Jacqueline, you can't-**'

45. Line changed to: '**Oh, now**, don't be ridiculous.'

46. Line changed to: '*(Shouts)* This blasted rain.. **I can't see a blood-**  
*(Suddenly)* I've found him!'

47. Line changed to: 'Yeah! Listen, **friend**, if you're going to tell a story you should put at least one likeable character in it. Is this a ghost story?'

48. Line changed to: '**Don't know** But, **yes!** Maybe the ghost of Sir Wotsit is channelling itself through John and that-'

49. Line changed to: 'Oh **yes**, sorry.'

50. Line changed to: '*(Voiceover)* The man's clothes had charred slightly from the lightning strike. With care, John removed them and wrapped the man's skin, where necessary, in wet towels to try and ease the pain. John was a good man who believed that all life was precious. But there was more to this patient. His face, the burnt clothes, **and** even the man's endless scream. All these battered at the barrier in his mind, threatening to destroy it, threatening to allow him memory of what once he had been.'

51. Line changed to: 'Ssh Ssh. **Shush**. Here, drink this.'

52. Line changed to: 'Yes **Don't you** know where you are?' Joseph Lidster 'Perfugium is Latin for "refuge; asylum" As well as fitting in with the play's Edwardian feel (more than something like, say, "Semolina IV"), it ties in with what the Doctor has given the Master.'

53. Line changed to: 'Oh Are you sure? It's just that when you first awoke-  
*(realises)* oh, it was my appearance, wasn't it? Do not be **too** shocked by my disturbing aspect I no longer am. To be honest, it is the one constant from my life before Perfugium. Every day I stare at my own reflection, willing it to but, I'm sorry I am not being much of a host, or a doctor. How are you feeling?'

54. Line changed to. '**Well**, you may not feel it now but you are a lucky man.'

55. Line changed to 'I haven't heard ~~from them in quite a while~~'
56. Line changed to. 'Well, there have been twelve murders so far. Eleven of the victims were prostitutes **and** the twelfth... a young girl of only fourteen. They were all found with their throats cut and then. I am sorry, but are you sure you want to hear about this?' *Joseph Lidster: 'I love horror movies and can quite cheerfully watch people being stabbed, shot or strangled, but the very mention of someone having their throat cut terrifies me I'm straight behind the cushion if a knife even approaches the general neck area. I wanted Master to terrify me, hence that particular method of death being mentioned quite a few times. Perhaps it's how I died in a previous life'*
57. Line changed to 'And were there any other connections between the murders? **I mean** were they committed in the same place? At similar times?'
58. Line changed to: 'Well, perhaps I can help you there. Victor Schaeffer, a very good friend of mine, is the local inspector. He might be able to find your missing friend. He was the other gentleman who **was**'
59. Line changed to: 'Ah! (*Looking around*) So I **can** see from your books!'
60. Line changed to: 'By all means! **No**, it's ~~so~~ refreshing to meet another like myself But, do be careful. Your wounds are healing at a really quite extraordinary rate, but you may still-'
61. Line changed to: 'It's far more comfortable to point a finger and declare someone a devil than to call upon your imagination to try to understand their world Because your imagination is a reflection of yourself...'
62. Line changed to: 'Exactly! But... what if it's true? What if, say, the man **that** you are talking about, is purely evil? What if no amount of analysis or trying to understand would explain why he did what he did?'
63. Line changed to. '(*Interrupts*) **Oh**, I'm sorry. I really would rather not talk about him'
64. Line changed to. '**It was** ten years ago I stumbled into Jacqueline's hostel - that's Inspector Schaeffer's wife she runs a kind of hostel for the homeless and deprived well, I stumbled in there without any knowledge of who I was or where I came from But (*slight laugh*) **well**, look at my face. . I clearly have some history!'
65. Line changed to: 'Well. (*Pauses*) ~~I had the first one about three months ago, not long after I moved into this house. I...~~ I was helping a young lady give birth. She has been a patient of mine for a while and everything was going well She pushed forth that new life into our world and I held him in my arms. A beautiful baby boy, so innocent his eyes weren't even open to the world And as I held him I had this image . this thought that I could smash him to the floor! I could throw him with all my force and watch his helpless little body fall apart as it hit the ground, the blood splashing across the sterile white tiles. I could take his life as easily as I had helped bring him into the world!' *Gary Russell 'This is the first glimpse of the real Master - Geoffrey played this speech with such delightful subtlety and yet there was a moment, brief but beautiful, as he twisted his voice enough to relish the "blood splashing across the sterile white tiles" line After working together on Dust Breeding, I knew I wanted to be with Geoffrey again, and in something that he could really be promoted as the star As with both Ian and Terry in the previous plays, Geoffrey understands the nature of his character far more than you'd expect of an actor with his career, asked to replay someone he played for thirty minutes in 1980! For a variety of reasons, Geoffrey's time with us was limited on this recording and yet he made sure he gave a hundred and fifty per cent on each and every take.'*
66. Line changed to: 'So you fear, that despite everything, deep down inside of you. . you are evil? These fantasies .. you fear **that** they may be representative of what you once were?'
67. Line changed to. 'Yes! **Oh** it is so refreshing to meet-'
68. Line changed to: '(*Runs over to him*) John! John! **John!**'

### PART THREE

69. Line changed to: 'Only if we take the visitors' word as gospel. Do you always believe in what you are told?'

70. Line changed to: 'Such as this story? (Laughs) **I don't know.** And it wasn't this Master who possessed John? So someone else in the house isn't what they seem!

71. Line changed to: 'I just worry about him sometimes. It's as if he ~~really~~ is only ten years old. He can be so naive!'

72. Line changed to: 'Well, she is nought but a servant anyw - ~~what?~~! What am I saying?'

73. Line changed to: 'There is **something**-'

74. Line changed to: '~~It is~~ nothing, John. How is the stranger?'

75. Line changed to: 'Look into my eyes, Jade. I am your Master and you will- (Hypnotic but not threatening) **Jade!** Listen to my voice. I want you to go to the scullery. Forget what you have seen here. Go to the scullery and fetch my new guest a light meal. Some cold meats or somesuch. Will you do that?'

76. Line changed to: '(Crying) ~~Ye~~. . . yes, sir.' Joseph Lidster: 'One of the hardest things about writing Master was trying to keep the characters of Jade and the Doctor apart without it seeming obvious that I was doing so. I needed the Doctor to see her briefly when he's first brought into the house - he actually calls her "Death" at that point - then she needed to disappear so he could forget about having seen her in his initial delinious state. Jade then returns at the beginning of Part Three but disappears quickly before the Doctor rejoins the other characters. Hence the Doctor only realises that Death (or indeed anyone other than John, Victor and Jacqueline) is actually in the house when John mentions Jade at the end of Part Three.'

77. Line changed to: '**Look!** It's green! You're covering it in a green shroud!'

78. Line changed to: 'I've got some food. (Gasps) What has happened? John! **John!** Your books!'

79. Line changed to: '**Oh,** Victor! Don't be so ridiculous. John, needs our -'

80. Line changed to: 'And you, in case you have forgotten, are supposed to be an Adjudicator! ~~What has happened to you?~~ (Pause) You are also supposed to be John's friend!'

81. Line changed to: 'I don't! Well.. Something is happening here!'

82. Line changed to: 'So what do you propose **to** do?'

83. Line changed to: 'I might be able to help **here**. Firstly, I think we can all rule out the possibility of the curse being genuine. None of us here truly believe in it, do we?' Also, the following line is cut

84. Line changed to: 'Ah, yes. My family **feels** the same way about me. So who told you the curse?'

85. Line changed to: '(Interrupts, quietly angry, getting louder) Victor! I do not wish to talk about it because I do not welcome death into this house. We can all cast aspersions on each other. Yes, I was in the corridor but... who did it affect most? If I remember correctly, your words were 'It's taunting me' and ~~it's a warning~~. What is 'it'? Why you? Why would the ghost or whatever did it be taunting you? ~~Warning you?~~ Have you something to hide?'

86. Line changed to: '(Jumps up) John! How dare **you say** '

87. Line changed to: '(Interrupts) Too many coincidences remember! ~~It's~~ ~~as if~~ it's as if there is something inside of me, struggling to break free. I have to know what it is! Jacqueline, I have to know what I am.'

88. Line changed to: 'John needs to know who he is, Victor. We agreed that if he pretended to... well, threaten me, then perhaps the Doctor would ~~tell~~ ~~him~~.



89. Line changed to. '(Comforting VICTOR) Oh, ssh. Sorry, oh, I'm sorry. Ssh, now.'

90. Line changed to: '(Sad and quiet without any anger in his voice) And so the stranger spoke. He told him of two young boys, growing up together in a land far far away from Perfugium. ~~Two boys, so alike that many considered them mere as brothers than as friends.~~ Their world was one of rules a stuffy, class ridden society. And as Jacqueline Schaeffer had striven to escape her social chains so they strove to shatter their own'

91. Line changed to: 'He wasn't evil. He was just another naughty young child, trying to break the rules. He found the two boys sat by the river. Without warning, he jumped. He pulled one of them down to the water, grabbed his head and pushed it into the flowing stream.'

92. Line changed to: '(Still calm and sad) The child struggled. Struggled vainly as the water went up his nose and down his throat. Torvic wasn't going to drown him. ~~He was merely~~ well, he was merely doing what bullies do. Seeking control.'

93. Line changed to: '~~This is where it all began. The other boy felt the anger, the rage, the blood just rise up in him.~~ A blind fury, an anger. . sick with anger he charged at Torvic (pauses then quieter) stopping only to pick up a large stone on the way.'

94. Line changed to: 'They pulled Torvic's **body** from the river. They pulled him onto dry land. They covered his body in branches from the trees. Then, together, as one, they set the funeral pyre alight.'

95. Line changed to: 'They were never caught. They returned to their homes as if nothing had happened. And, as the years went by, the boys grew up and apart. They never once spoke again of that dreadful day. Years later, one of them left their home, for reasons too complicated to go into. And he became known as the Doctor. He travelled the universe, always with friends, doing good wherever he could. Perhaps... ~~perhaps to~~, in some small way, to try and make up for what he had done that day. The other, the one who had smashed Torvic's head into a bloody pulp, became distant as the guilt and hatred ate away at him. Gnawing at his soul. He too left their home. He too travelled the universe, but always alone, doing whatever he could to survive. But, but, something was growing inside of him. evil. Wherever he travelled, so he brought death. He had no motives, no reasons. . he was the Master' Gary Russell: 'Sylvester really enjoyed this script - it gave him a chance to play sad and sombre and with none of the scientific gobbledegook he likes to get Sophie Aldred to say! Even though he's the hero, when Sylv does quiet and thoughtful, he can make his Doctor have a real sense of darkness about him, which I delight in.'

96. Line changed to: '(Calmly) I am evil. I am fated to kill. ~~Perhaps~~ perhaps I was trying to make the universe see the same colour red as I do?'

97. Line changed to: 'But the curse? The murders? The ghost? Are you expecting us to believe that John is responsible for all this? ~~How could he?~~ How could he cause us to act so oddly ~~as we did earlier?~~'

98. Line changed to: 'Because my - our - race have certain telepathic abilities. I believe, that as John's real self'

99. Line changed to: 'Well I **certainly have some morals...**'

100. Line changed to: 'When I was a little girl .. I... I once .. well, it was long ago and I do not like to speak of it but once (pause) I stole some humbugs from the market.' Gary Russell: 'In a past life (well, thirty-odd years ago) I decided I wanted to be an actor and I met Anne during the making of a BBC children's series called Kizzy (the reasons I was there are too long and dull to go into). She was the first actor I ever met that talked to me as an intelligent person and when she found out what I wanted to do, she gave me so many ideas and tips. I'd never set eyes on her since then til we did Master and I made

sure I reminded her of this and thanked her profusely. Without her initial encouragement, I'd not be doing what I am now, a fantastic job that I love passionately. Casting her as Jacqueline, a gem of a role, was my way of saying thanks.'

101. Line changed to: 'And you don't know what he is like. You speak of Traken and Duchamp and of a thousand other places. I speak of Perfuglum. You can name a hundred people that the Master killed. I can name a thousand that John Smith has saved. Doctor, I do not know what it is like where you are from but here, in Perfuglum, our friendships cannot be so easily broken. John Smith is a good man. And as Hyde was separate from Jekyll so is John separate from the Master of which you speak. The man you see **sitting** before you is a wonderful doctor. He grows tomatoes and makes his own wine. He enjoys the theatre and books and . . . and the company of his friends. He's not fond of dogs or people with shifty eyes. He has failings and I wouldn't claim that he was perfect but . . . but he's a damn sight nearer to perfect than anyone else in this room. (To JOHN) John, **John**, tonight has been a night of surprises. Tomorrow was also to be one. For tomorrow there is to be a party in the Town Hall, in your honour. Many will attend for you have many friends. (Back to the DOCTOR) So you see, Doctor, whatever is happening tonight, whatever John has to face, he will not - he shall not - face it on his own.'

Joseph Lidster: 'I really like this speech and think that Anne did an amazing job both with it and throughout the whole play. From the start, Jacqueline was a major concern for me. I didn't want her to be a passive victim or overshadowed by the more showy characters. Hence, it is her who suggests doing something constructive about the messed-up study. She is the first one to talk back to Jade/Death. She is genuinely trying to improve the situation for the poorer citizens of Perfuglum. She isn't just the "love object" or the murder victim.'

## PART FOUR

102. Line changed to: 'No. Death herself.'

103. Line changed to: '**Cristo**. The stakes are high, then?' Joseph Lidster: 'Originally, this character was a man threatening to throw himself off a cliff. The Doctor was there to tell him the story which we, as the listeners, would assume was to stop him killing himself. In actuality, the Doctor is telling the story to justify his repayment to Death by encouraging him to commit suicide.'

'Of course, by the end of the story, the Doctor cannot bring himself to do this, and tries to save the man - who reveals himself to be Death. Gary then informed me that the situation of the Doctor telling a story to a suicidal person was already being used in Doctor Who and the Pirates. He suggested that just by changing a few lines it could be altered to the Doctor talking to an assassin.'

'Gary changed the various lines. I liked the changes but felt that the scenes suggested a European-style setting. Gary cast Daniel Barzotti - who he'd recently seen play an Italian in a stage play - as the assassin. Therefore, Daniel suggested minor changes - such as "Blimey!" becoming "Cristo!"'

Gary Russell: 'Indeed, Dan was in a play called Scorpa! which I'd gone to see, as Conrad Westmaas was in it. It was a two-hander and Dan blew me away. I asked him there and then if he'd do Master and he said yes (after checking with Conrad that I wasn't a nutcase). At least, I assume Conrad said I wasn't...'

104. Line changed to: '**Doesn't** she ever shut up?'

105. Line changed to: '**Please!** Whatever you're doing to her. Stop it!'

106. Line changed to: '(Giggles) Oh, Doctor! ~~You little min!~~ Didn't you tell me? Didn't you tell John why you're here?'

107. Line changed to: 'No, **no!** Damn you woman, no (The last bit as he runs from the room)'

108. Line changed to: '~~I can't~~... I can't believe it.'

109. Line changed to 'I... I.. yes.'
110. Line changed to: 'No, **no**, John, you're **not**—'
111. Line changed to. '**What**?'
112. Line changed to: 'So why you? Why did you make the deal with my . my mistress?'
113. Line changed to: 'No It's not that simple at all but. I ~~didn't expect you to be..~~ didn't expect you to have friends and be so normal.'
114. Line changed to '~~Yes~~ Yes, I am.'
115. Line changed to '~~Yes~~ Yes, I am.'
116. Line changed to: '(Interrupts calmly) Right? No. No, it doesn't. I have had a good life here. I've enjoyed being John Smith, citizen of Perfugium. ~~And..~~ and in all honesty, I don't want to die but what other choice is there? What else can break Death's hold over me?'
117. Line changed to: 'She makes me laugh. She makes me feel special. She gives me hope (Surprised) Yes. Yes, I. . I think I do love her'
118. Line changed to: 'Then you are capable of changing what you are! You can break free from your servitude You can have free will **You can have hope!**'
119. Line changed to: 'Please, John, listen to me. Try and see the bigger picture If Jacqueline dies, millions ~~more~~ will follow like a set of dominoes!'
120. Line changed to '~~Yes~~ Victor, you're ill You need help'
121. Line changed to: 'No. No, no, no, **no**, **no** I'm the Inspector. I help others Do you love me?'
122. Line changed to: '(Excited, hopeful) Then **then** you will stay with me? As my wife?'
123. Added dialogue JOHN: 'No Victor!'
124. Line changed to: 'Are you sure? Are you sure you didn't work on his behalf? **I mean**, do you know where the boundaries were? Or are? **Do you even know who is the master and who is the servant?**'
125. Line changed to: 'Let's find out, shall we? Oh, John? John, are you in there? (Beat) Nope, nothing. Nada. Zilch. Oh, but wait. . ah ha! He's just seen his lady friend die, **and we all know what death can do to people, don't we?** Let's try something else. (Beat) Oh Master? Master are you in there?'
126. Line changed to: 'See? I was right, **and** you were wrong ~~Nyaaa...~~'
127. Line changed to: 'Oh, do be quiet, woman Neither of you understand, do you? I **have** been lost, submerged, buried deep inside my John's subconscious. I've been here all the time, ~~waiting for this moment~~. Waiting for the right moment to reappear, reassert myself'
128. Line changed to: 'But don't you see, those things lead to evil They lead to death, death for innocents and innocence! That's what I tried to... **to subdue**. to take away...'
129. Line changed to: '**Subdue**? Take away? You wanted me neutered! You had neither the courage nor the good sense to stop me forever, and instead you imprisoned me in Perfugium, imprisoned me in a lifestyle that is the antithesis of all **that** I hold important. Of all that matters!'
- There is then a large section of new lines added These lines were written, after the completion of the script, by Gary Russell at the request of actor Geoffrey Beavers:

**DOCTOR** But here, John, here in Perfugium, you had friends You had life. Something that you've denied so many others .

**JOHN** Those which deserved to die. were denied life, yes Of course. The weak shall fall. Or follow.. You should know all about having the weak follow you, Doctor...

**DOCTOR** I have my companions to ease the loneliness, Master! Your loneliness is what has led you to this. To a lifetime partnership with her!

**JADE** Oh, remembered I'm here, have you?

**JOHN** Jade? Death? What is she? An abstract universal entity given form to help play out this pantomime of a scenario? Here to test my mettle. And yours as well, no doubt

**DOCTOR** I'm not sure who or what she is.. universal concepts are hard to pin down...

**JOHN** So, what am I, Doctor? Death's Champion? Just as some claim you are Time's Champion? Both of us locked in a ridiculous crusade to appease intangible concepts? Pah! This discussion is worthless! I want existence back. My power.

**DOCTOR** And I want my old friend back! Not my old enemy!

**JOHN** You see friendship as something good, don't you?

**DOCTOR** Of course...

**JOHN** I see friendship as a weakness, a distraction - an excuse to give up, to never see things through to their ultimate conclusion. Why should I want friendships, Doctor? Stop trying to put your values onto me!

**JOHN's** first line in the above extract originally read, 'Those which deserved to die, were denied life, yes. Of course. The weak shall fall. Or follow... You should know all about having the weak follow you, Doctor... let's discuss Miss Grant Or my poor, dear Nyssa. And foolish young Adric... what did happen to him, Doctor? Did he deserve to die?' It was cut down in post production. *Joseph Lidster: 'I was very impressed that Geoff was taking such an interest in the script, and felt that the additional lines worked well. I wasn't too happy about the references to Doctor Who's previous companions, as I felt they made the Master sound like a bit of a fan. Why would he know about Adric's death? I had also tried to keep continuity to a minimum, hence no mention of Gallifrey or the TARDIS, et cetera. The lines were then cut for timing reasons.'*

**130.** Line changed to: 'Let me be free! Let me exist as I truly am. The universe needs me and I need all that it has to offer! **I am the Master, that is who I am, what I am, and what I need to be**'

**131.** Line changed to: '**Well, let me think about it. If, as an apparently non-corporeal universal concept, I can think. Oh, all right, Doctor, why not? This could actually be fun** Deal.'

**132.** Line changed to: '**No**, Victor! Victor, why?'

**133.** Line changed to: 'Of course. After all, it's ~~all~~ your fault.'

**134.** Line changed to: 'Oh, come on. It's been itching ~~away~~ at the back of your mind all these years. Why do you think you feel so guilty?'

**135.** Line changed to: 'That night, as you slept. That night when I came ~~into you~~ in your dreams'

**136.** Line changed to: 'Then what else is there to be said or done. ~~You!~~ Why don't you just destroy us both here and now. End this. We were children. Neither of us deserve this torment.'

**137.** Line changed to: '**How?** How can you call me your friend?'

**138.** Line changed to: 'I wish I could be a little more selfish now. Leave here Pretend none of this ~~had~~ ever happened.'

**139.** Line changed to: '(Interrupts) Wait a minute Doctor, you betrayed me tonight. You're not needed here anymore. ~~This is between John and I~~ but I'm not finished with you You owe me'

**140.** Line changed to: 'Nope, sorry No time for that. ~~Eye!~~' Also, added dialogue - **DOCTOR:** 'Master!'

**141.** Line changed to: 'Yes Thank you, ~~Ja-~~'

**142.** Line changed to: '(Quietly) Please. Listen to me. I don't want to do it. But Victor has to go. With him gone... you and I can be.. be together.. and I'll be free ..'

**143.** Deleted dialogue - **JADE:** 'Remember, I'm right here and I'll always walk by your side. The choice is yours. (Suddenly sharp) So make it!'

144. Line changed to: 'That's what I am ' The following five lines are all cut.

145. Line changed to. 'It's a promise I will not give in to the darkness. Whether I am motivated by guilt or not, I won't rest until I find him and bring him back to Life.'

# THE MASTER: TREATMENT

By Joseph Lidster

## EPISODE ONE

Silence. Slow fade-up of overlapping, whispering voices at first indistinct but then becoming clearer 'Murderer!', 'Killer' and 'Destroyer!'

The whispering gets louder and then suddenly stops, as the Master shouts, 'No!'

*Opening music*

We hear quiet classical-type music and the sound of a pen writing. Doctor John Smith speaks

*'I write these words not knowing who will read them. Indeed, I'm not sure why I even write them. Perhaps, I feel an urge to record, for posterity, my thoughts.. or, perhaps, I write as therapy for myself alone or, perhaps, I write simply because I cannot sleep. But, for you ghosts of the future, for you shades of time to come let me set the scene it's a warm evening - one of those nights where no matter how much air you let into the room, the heat still stifles and suffocates. And all is quiet in anticipation of an oncoming storm. And, so, as the world anticipates the storm, so I anticipate my own death. For, you see, this could be my last dark night as Doctor John Smith, respected surgeon and physician. This could be the night of my death and my rebirth as . . . well, as who knows?'*

SFX: The music and pen SFX merge into the sounds of birdsong.

*This morning started as any other. Upon waking with the sunlight bathing my face I washed, dressed and ate a simple breakfast. My nurse, Jacqueline, lives in an apartment adjoining my small but comfortable home and I called for her shortly after eight o'clock. Jacqueline is my carer as well as my assistant for I have been ill for some time. We work together at the Sanatorium and walk there together every morning. This morning, as usual, her excited chattering kept my mind from dwelling on my . . . on my condition.'*

SFX: A fairly busy street in the morning. Jacqueline and Doctor Smith are walking and talking. Jacqueline is babbling about a meal she had with Victor, the night before. 'And he even offered me his bed for the night - I ask you!'

*'Of course, she wasn't asking me. The lady is aware of my thoughts on the dependable, respectable Victor. I barely had chance to say "good morning" in the twenty or so minutes it took us to walk to the Sanatorium. Eventually, we arrived and my sweet and generous Jacqueline was required to close her mouth.'*

SFX: A bustling hospital. Jacqueline and Doctor Smith enter and are greeted by various colleagues. As they enter the locker area, they overhear two new nurses discussing

'Doctor Smith's face! Have you seen it? He must have been in some terrible accident!'

The other replies, 'Well, I heard that he can't even remember . . . They are interrupted by Jacqueline, who admonishes them, informing them that Doctor Smith is the most respected surgeon here and that if they have any problems they should come and speak to her! The nurses apologise and leave. Doctor Smith thanks Jacqueline and says he remembers the time when he was able to stand up for himself. He seems sad and old and Jacqueline is worried. She asks him if he will be able to work today.

'John, you are an excellent surgeon, but I'm worried about you. It's as if . . . as if you're fading away.' He replies that she is talking nonsense and that he'll be fine.

*'But she wasn't talking nonsense I am fading, faster than even she knows. She has been my nurse for nearly a year now, helping me to keep going to keep working Although I tire quicker now, I'm still able to perform my work - thanks to the help of my sweet Jacqueline. She helps administer my medication but there's not much more she - or anyone else - can do. My physiology is unique.. my condition unknown .. but perhaps perhaps after today, I will know the answer and then perhaps I can make my feelings known.'*

SFX Back at the hospital, the general bustle is interrupted by a doctor announcing that there has been a fire at a local hotel and that they're bringing many of the casualties here There is a lot of noise as people discuss this, with one person crying that her husband worked there and everyone gets to their stations

Doctor Smith and Jacqueline rush to their operating theatre as the first patient is wheeled in The ambulance driver announces that the patient appears to be a human male in his late forties or early fifties, but. . he's he's not human! Doctor Smith shouts at him, asking him what the patient is then

'I don't know, John I've never seen anything like this He appears to have been engulfed in the flames his clothes have melted into his skin but his body appears to be healing itself He's even been having brief moments of consciousness.' Doctor Smith is shocked but immediately starts to work on the unknown patient. He tells Jacqueline to start removing the patient's shirt As we hear her cut through the material .

*'And then his eyes opened! And his eyes stared straight into my own! And I watched as his pupils grew large in recognition as this man - this unknown creature - recognised me! After all these years, I had found someone who knew who I was - a fact which has eluded even me these ten years past.'*

The patient shouts out 'No! Keep away from me!'

Doctor Smith tries to calm him 'You're safe You're in the Sanatorium but we need to remove these clothes before your skin tries to heal' The patient keeps on struggling 'Jacqueline, pacify him. I need him to be still (To the patient) Listen to me, my name is Doctor John Smith. .'

The patient interrupts, 'I know who you are. ' and then fades into unconsciousness

*'I tried to put this out of my mind I needed a clear head if I was to save his life. For three hours, Jacqueline and I struggled to keep this familiar stranger alive At times, his body fought along with us, at times against us. At times he seemed to give up and for one strange moment his whole body seemed to glow with a strange unearthly light and begin to distort Who was this man? Some sort of angel? Eventually, we did manage to save him and then his skin his skin began to heal itself' I watched, incredulous, as the cells seemed to seek each other out and join together And for the briefest of moments, I was jealous. I pondered why my own decaying form couldn't just... regenerate as his had. My musings were interrupted by the arrival of the Gardai - or one of them anyway - who else but the decent and honourable Victor'*

SFX: The hospital is quieter now and we can hear the slow steady breathing of the patient Jacqueline returns to the theatre with refreshments for John and Victor Victor is announcing that the unknown patient is the only survivor from the fire This naturally shocks both John and Jacqueline, and John has to sit down for a moment - disgusted at so much death Victor is obviously keen to speak to the patient but John says he is against this, as the patient needs rest

The patient wakes In a hoarse whisper, he says he will speak - but only to John Victor refuses this but the patient says it will be 'the Doctor here or no one else' Victor and Jacqueline leave the room

The patient then turns on John waking up fully - 'What are you doing here?'

John is stunned 'I work here You know me?' The patient tells him to drop the act 'Sir, this is no act, I assure you. Please, tell me your name'

The patient laughs bitterly and says he is known as 'the Doctor' John doesn't laugh 'And you know who I am?' The Doctor says that whatever plan John has, he will stop him 'I have no plan! But we're the same, you and I'

The Doctor interrupts saying that they are not the same, not at all. John says that they both share many biological similarities He gets quite excited saying how he has waited for this day for many years, wondering who he was, if he was the only one of his race left alive and then has to sit down again The Doctor, for a moment, is concerned 'You're ill?'

John says that he is dying He just wishes he just wishes he knew who he was.

The Doctor suddenly interrupts him saying that John can kill him now. 'They obviously respect you as a doctor, so why not just give me a lethal injection, or smother me with the pillow?'

*'By now, naturally, I was perplexed! This stranger, this 'Doctor', knew me and yet seemed frightened of me. I know my appearance can at times, offend people, but he seemed to have a genuine fear . or, perhaps hatred. . of me. And here he was asking me to kill him?'*

'Why would I kill you? Are you perhaps mentally injured? Do you know who you are and where you are?'

The Doctor replies that he knows who he is and who John really is but isn't sure where he is

John tells him 'You are in Perfugum You were at a hotel when there appears to have been some sort of accident and you were caught in a fire'

'Ah, yes, I remember!'

*'At this point Victor returned I was shocked to discover that he had been eavesdropping perhaps, his envy of mine and Jacqueline's friendship had ignited a fire in his belly! He seemed determined to discover the truth from our patient. I considered the possibility that Victor and his underlings might indeed be able to discover this creature's identity but it was more likely that he would expire from boredom at their interminable questions So, I presented a compromise . '*

'What if I were to take custody of the patient? He can stay at mine to recuperate and perhaps, he will be able to remember the events leading up to the fire?' Jacqueline immediately disagrees saying that John is too tired to look after anyone else but as John points out, she will be there to help him. Victor, after some consideration agrees and leaves.

The Doctor asks John why is he really helping him

*'I still did not understand his fear Surely, he would want to help me, as I had helped him? In the end, he seemed resigned to his fate of my hospitality and allowed himself to be placed in a carriage.' (SFX. A horse-drawn carriage moving through the streets) 'The journey was quiet as one companion closed his eyes and sank into a deep sleep and as another presented her disapproval in a dark silent stare silence being a difficult activity for Jacqueline'*

They arrive at John's house. John and Jacqueline help the Doctor in They offer him food but he declines. Jacqueline retires to her own apartment

*'And for a while we sat, him recovering from his wounds and me recovering from my initial excitement. I tried to calmly ask him who he was.'*

'Do all your patients receive this treatment?' asks the Doctor, angrily John apologises but then asks him why he is so angry with him. Because of who you are! Because of



what you must have done! John is stung and asks him what he means. 'The fire at the hotel? Your way of smoking me out?'

*'I couldn't believe he could think that of me. I may not be a perfect gentleman - but to think that I could be responsible for even one death - it beggared belief!'*

'You really don't know who you are, do you?' asks the Doctor

John explains that everything before the ten years he has spent here in Perfugium is a blank 'But you know, don't you? You know who I am!' The Doctor says that he will explain, but in the morning He must rest. John, disappointed, respects the Doctor's wishes and heads to his room. Just as he is leaving, the Doctor stops him

'Oh, I never did thank you for saving my life'

John says, 'Think nothing of it. It's my job - I'm a doctor'

The Doctor replies quietly, 'Yes, a very masterful Doctor!'

*SFX The classical-type music and pen SFX return*

*And as I closed the door, I wondered what his cryptic comment meant. My excitement is beginning to fade now - who is this stranger? He does seem to know who I am but perhaps he is a madman? Perhaps, he was responsible for the fire? Indeed, there are so many possibilities as to his identity that the one I hope is true - that he knew me from before my time here in Perfugium - is beginning to seem remote. But, I have to know! As the morning sunlight enlightens the town, so I hope this stranger will enlighten me.'*

SFX We hear John put the pen down, and close the diary. He climbs into this bed and his breathing becomes slow and steady as he falls asleep. He is then woken by someone coming into his room. It is the Doctor. John asks him if he is unwell and then notices that the Doctor is carrying his scalpel. 'Look at it, shining in the moonlight!'

Suddenly, the Doctor lunges at John and begins to frantically stab him, screaming that he is evil! John's dying screams merge into

*Closing music*

## EPISODE TWO

*Opening music*

*SFX The classical-type music and pen SFX return*

*And as I closed the door, I wondered what his cryptic comment meant. My excitement is beginning to fade now - who is this stranger? He does seem to know who I am but perhaps he is madman? Perhaps, he was responsible for the fire? Indeed, there are so many possibilities as to his identity that the one I hope is true - that he knew me from before my time here in Perfugium - is beginning to seem remote. But, I have to know! As the morning sunlight enlightens the town, so I hope this stranger will enlighten me.'*

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Suddenly, the Doctor lunges at John and begins to frantically stab him, screaming that he is evil! John's dying screams merge into

The Doctor's voice telling him to wake up. Suddenly, the stabbing and screaming stops as John wakes up face to face with the Doctor. The Doctor offers him a glass of water, and John laughs, bitterly, saying he should be looking after the Doctor. 'You shouldn't have to help me survive an attack of night terrors!'

The Doctor quietly says he doesn't mind. He remembers how many years ago he used to help him.

John is excited - so we did know each other? We were friends?

The Doctor tells him that they were once, but then... he is interrupted as a thunderstorm begins to sound outside and we hear the sound of rain bouncing onto the roof. The Doctor says he will tell John everything but first he wants to know how John came to be in Perfugium.

John explains how ten years ago, he was found by the Monks of the Servator Monastery outside the city walls. He was unconscious and they feared he was close to death. But, as they looked after him, he had woken - but with no memory of who he was or how he had come to be outside Perfugium. For months, they had tried everything to discover his identity. The local Gardai had asked around for any missing people and the Monks had tried everything to trigger John's memory. Eventually, they came to the conclusion that he had been in a terrible accident, which had left his physical body so horribly scarred and that had destroyed his memory. The Doctor asks him how he had come to be a surgeon at the Sanatorium. John explains how he had been working in the gardens at the Monastery when one of the monks had an accident and how he, almost unconsciously, had managed to save his life. He realised he had a skill - saving the lives of others. Perhaps, I had performed an evil act in the past, and this was my chance to atone for it.

As the years went by John became the most skilled surgeon at the Sanatorium and moved out of the Monastery. And then, nearly a year ago, he had started to experience an inexplicable physical and mental pain. The Sanatorium had assigned Jacqueline to care for him - but he refused to give up working.

Yes, you never were one for giving up!' says the Doctor.

John then asks the Doctor to tell his story. The Doctor says he is a traveller and that he arrived in Perfugium the previous day. He had been checking into the hotel when

John interrupts him and says he is not interested in the hotel - 'I want to know who I am and how we know each other?'

The Doctor says that Victor placed him into John's custody to try and discover the cause of the fire.

John shouts, 'I'm not interested in the fire!'

The Doctor smiles, 'So things haven't changed that much. You still don't care about the loss of innocent lives?'

John is shocked - by both the Doctor's indication of his past and by his own reaction. Quietly, 'I do care. It's just... to be so close to knowing who I am?'

The Doctor says that he will tell him in good time but first asks him if the word 'dominus' means anything to him. John asks why. The Doctor says he wants to tell him about the fire. He had been stood in the reception area when suddenly the receptionist had stopped what he was doing. To the confusion of everyone, he had walked around locking all the doors. When the Doctor asked him what he was doing, the receptionist had stopped, shouted 'This is for my Dominus!' and had then set the place on fire. John says that that is horrible. The Doctor agrees, regretting that he was unable to save anyone's life. 'But, then again, I usually am the one to survive as all those around me die!' he says quietly. John asks him what 'dominus' means. The Doctor explains that it is Latin for 'master'.

John wonders if the receptionist was acting on behalf of the Advena Commonwealth a race that Perfugium has an uneasy peace with.

The Doctor says, 'Possibly, but I suspect not.'

Suddenly, something registers with John. You said, I *still* don't care about the loss of innocent lives! What did you mean? The Doctor asks him why he thinks he has lost his memory John says he suspects he witnessed something so terrible that his mind has repressed it and everything else The Doctor asks him why he hasn't tried hypnotism to restore his memory. John says he isn't sure but the Doctor interrupts him.

You're scared aren't you? Saving lives means everything to you . and yet your immediate, subconscious reaction earlier indicated that you didn't care about loss of life. You're scared that perhaps, you wouldn't like what you once were?

John angrily shouts at him, "Tell me who I am! Tell me who I am!" He breaks down and, struggling to breathe, properly asks the Doctor why he is taunting him! "What did I do that was so bad that you won't tell me? Why do you enjoy hurting me so much?"

The Doctor is shocked "I don't enjoy hurting you!"

But John says that now the Doctor is the one not facing his subconscious, darkest thoughts. "You believe that deep down I care more about you telling me who I really am, than I do about discovering why so many innocent people died yesterday - and perhaps you're right! But you are enjoying this! Were we enemies? Did we hate each other so much that you gain pleasure from this power you have over me?" The Doctor is shocked mainly because John is right. There is a loud lightning strike and the lights go out and John screams out. The Doctor says it is okay, the lightning must have hit the power He asks John if he has any candles They search for the candles and light them, then sit down quietly

"You said we were once friends?" asks John The Doctor confirms this and says how, in childhood the two had been inseparable - but then, as time went by, they chose different paths. John asks him what he means but the Doctor is reticent

As they talk, they start to like and trust each other The Doctor is still unwilling to tell John what happened after their childhood They talk about John's life, Jacqueline and Victor, and John's condition - how he is dying. The Doctor asks him if he has had "these night-terrors" before John says no

The Doctor says that he must be the trigger - "Don't you see? I'm the trigger! I'm the face from the past that's starting to trigger your repressed memories!" He feels it would be better if he left as he makes it clear he doesn't want John to recover his memories

John stops him "Why won't you tell me?"

The Doctor replies that he doesn't want to destroy his life His life here is good and he is a good man and perhaps - if things were different they could have been friends again, but I can't risk triggering any more memories!

John starts to suspect that the Doctor must have done him wrong in the past - saying how he has confirmed they were once friends, and how his triggered memory was the Doctor trying to kill him "What kind of monster are you? Did you cause me to be this way? Did you leave me for dead and then come back after ten years to destroy my new life?" The Doctor denies everything but John is not convinced - And the fire? Was that so you could get to meet me? The Doctor again denies everything and tries to leave but John manages to physically overpower him He starts to scream at the Doctor to tell him everything The Doctor sneers and says that this is more like the man he knew, which enrages John.

Suddenly, the Doctor pushes John off and shouts at him - You want to know what you were - what deep down you still might be? You create misery! You're the most evil and corrupt person in the universe You have destroyed whole worlds and been responsible for the deaths of millions! You even killed me once! We were friends once until you became the most terrible being this universe has ever seen! John is, obviously, shocked

by this and says the Doctor must be lying. The Doctor says that this is why he doesn't want John to recover his memories. 'Life is for living and you are finally living yours! Don't destroy it by reverting to the sick and twisted being you once were!'

John refuses to believe this - believing that the Doctor is lying and that he must be this evil being. The Doctor says that he can show John the truth - 'But what if you are something you despise? What will you do when you realise I'm telling the truth?' John screams at him that he has a right to know 'And what about the right of everyone else to live?' John shouts at him to show him. So the Doctor tells him to look into his eyes. As John does, the Doctor says 'Contact' which John finds himself repeating.

*Screams and fire and people begging for their lives and John's evil laugh and more screaming and death and..*

John pulls away. What are these lies? What false memories are you trying to put in my mind?

The Doctor shouts at him - 'Don't you see? You are the Dominus! You are the Master! John panics and runs out of the house and into the rain. As he runs through the rain, he hears voices in his head begging for their lives. He shouts out that it wasn't him and as he's running we start to hear some monks chanting.

Eventually he arrives at the Servator Monastery. He hammers on the door and a monk Brother Antonio lets him in. 'John? What's wrong?'

John can hardly speak but says he needs protecting as the man responsible for his condition is trying to kill him. His life has suddenly started to fall apart and he needs sanctuary. The other monks continue to chant as Brother Antonio locks the door behind John. He then walks around John muttering that they must welcome the cleansing fire - 'the fire that will burn out the serpent in this paradise.'

John asks him what he is doing when suddenly Brother Antonio shouts out 'This is for my Dominus!' and the chanting gets louder and merges into

*Closing music.*

### EPISODE THREE

#### *Opening music*

The Doctor shouts at him - 'Don't you see? You are the Dominus! You are the Master!' John panics and runs out of the house and into the rain. As he runs through the rain, he hears voices in his head begging for their lives. He shouts out that it wasn't him and as he's running we start to hear some monks chanting.

Eventually he arrives at the Servator Monastery. He hammers on the door and a monk - Brother Antonio lets him in. 'John? What's wrong?'

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John asks him what he is doing when suddenly Brother Antonio shouts out, 'This is for my Dominus!' and the chanting gets louder and then suddenly stops.

Back at the Sanatorium we hear the two young nurses (from Episode One) having a conversation.

'There's been another fire!'

'So I hear. At the Servator Monastery?'

'Yes. The whole town is in shock.'

'How many dead this time?

'About thirty'

'No!'

'Yes!'

'Were there any survivors?'

'Well, that's the creepy thing - just one again'

'No!'

'Yes! A man, they're not sure who'

'Well, whoever he is - he's a very lucky man!'

Cut to: John's agonising screams. Jacqueline is shouting, 'Don't let him die!' and various doctors and nurses are trying to save John's life. As John continues screaming, the Doctor leaves the room and Jacqueline follows.

She confronts him in the corridor. 'What did you do to him? Who are you?'

The Doctor is impassive saying, 'I can't watch.' She screams at him, asking him if this isn't what he wanted. The Doctor quietly says he doesn't know.

Suddenly, John's screams stop. They return to the room, expecting John to be dead, but one of the doctors says that they have managed to pacify him and that they think he will be okay. His body seems to be mending itself.

Jacqueline turns on the Doctor. 'Just like yours? Who are you?'

The Doctor says he doesn't have to answer her and leaves the room. Fade down.

Fade up to the sound of John's breathing. Jacqueline is sat next to the bed. 'You're awake!' He says yes but is obviously not very well. They talk about what happened. John thinks that Victor will suspect him of starting the fire. Jacqueline says she will talk to him. She knows how Victor feels about her. John asks her why she hasn't gone to Victor, what's holding her back. She says that John is. John refuses to believe that she loves him - because of the way he looks. She says that she loves him because of the man he is inside. He says he doesn't know who he is.

He is starting to remember things from before he arrived in Perfugium - only small things and he is worried in case he is the evil man the Doctor claims he is. Jacqueline says that that is ridiculous. She trusts him. The one person she doesn't trust is the Doctor. She thinks he is trying to frame John for something or that he wants John out of the way. John starts to feel tired so Jacqueline says she will go and speak to Victor - try and get this Doctor arrested, so that they can carry on with their lives.

Jacqueline and Victor talk. She is explaining everything to him but he is biased against John because of his feelings for her. He then says that he will protect John if she does something for him. He then attacks her. She manages to fight him off and runs out. Victor, angry and blaming John, decides to visit John's home later to try and find some evidence against him.

Jacqueline has returned to John's house. There she is shocked to find the Doctor. She has to restrain herself from attacking him. He tries to get her to calm down and eventually she breaks down. This is all too much for her to take, she just wants hers and John's lives back the way they were.

The Doctor asks her if she loves John. She says she does. The Doctor still cannot fully comprehend all this. He tells Jacqueline that he is an old friend of John's and that he has come to Perfugium to see how he is but that his very presence is causing John's memories to return. And that cannot happen!

She asks if somehow John's returning memories are causing the fires. The Doctor says no; that the fire at the hotel happened before he met John and started to trigger his hidden memories. He says he needs to find out what is causing the fires. He says it is too

much of a coincidence that the first fire happened in his presence, and the second in John's.

He explains to her that John and he share many biological similarities - 'we are of the same race'

Jacqueline is starting to believe him. She asks him what is happening then. He says that he believes that there is an alien presence in Perfugium - something that is seeking out those near John and telepathically causing them to start the fires. He's not sure why this hasn't happened before - and just hopes he had nothing to do with it. He is at John's to try and locate something that once belonged to John - something he thinks may be involved. Jacqueline still isn't entirely convinced. She wants to know why John's memory returning would be so bad. The Doctor will only tell her that it would destroy their lives. He just wants to find out what else is happening and then leave. He asks her if she will trust him and help him. He needs her to help him find 'John's TARDIS'

She asks what the TARDIS is but he again asks her if she will trust him and if she will help keep Victor away from him and his investigations - it will all be in John's best interests. He asks her to look at him. She does and is almost hypnotised as he soothingly explains that he needs her to trust him and to do what he says. Almost in a trance, she says she trusts him and will help him and that she will keep Victor distracted - just as Victor walks in.

He explodes at her - All this time, I've been trusting you and trying to save you from that scarred cripple and now - now I find out it's him that needs protecting from you!' He calls her an evil witch 'pretending to love me to distract me from your crimes!' Jacqueline tries to explain but Victor advances on her. The Doctor and Jacqueline manage to run past Victor.

John wakes up to find Victor at his bedside. He treats him disparagingly, asking where Jacqueline is. Victor gloats at him, saying that Jacqueline has found someone else and that she and the Doctor have been working together all this time. They are causing the fires and they're the ones trying to kill John. John refuses to believe him. Victor then calms down and says he needs to find evidence. The Doctor and Jacqueline are looking for John's 'TARDIS'. He asks John what a TARDIS is but John doesn't know.

He refuses to believe a word that Victor says but Victor manages, eventually, to convince him - 'Where are they now?' John becomes agitated and emotional, as does Victor.

Victor shouts at him to help him but John doesn't know who to trust any more. Victor begins to enjoy John's discomfort. He is completely deranged. John tries to speak but it is barely a whisper. He gets Victor to lean forward. John then places his hands on either side of Victor's face.

Victor is disgusted 'What are you doing? Get your disgusting hands off me!' He then begins to panic, as he can't move 'Let go of me, John' John then, starting off quiet and then getting louder, explodes in a rage shouting for Victor to shut up. Victor starts to scream and then John snaps his neck. John is devastated and starts to cry out loud, 'What have I done? What have I done?'

*Closing music*

## EPISODE FOUR

*Opening music*

Victor begins to enjoy John's discomfort. He is completely deranged. John tries to speak but it is barely a whisper. He gets Victor to lean forward. John then places his hands on either side of Victor's face.

Victor is disgusted. 'What are you doing? Get your disgusting hands off me!' He then begins to panic, as he can't move. Let go of me, John' John then, starting off quiet and then getting louder, explodes in a rage shouting for Victor to shut up Victor starts to scream and then John snaps his neck. John is devastated and starts to cry out loud, 'What have I done? What have I done?'

Jacqueline and the Doctor are talking. Jacqueline is saying that she thinks they should go and see John but the Doctor is using some piece of technology to detect where John's TARDIS is. He says he is determined to stop this before things get any worse.

John, muttering to himself, is in a state of shock. He is wandering through the Sanatorium where people are pointing, laughing and talking at him. He keeps hearing the voices of unknown people begging for their lives and the sound of Victor's neck snapping. Eventually he manages to find the exit and heads toward a quiet part of town. He is muttering 'What should I do? What should I do?' over and over again.

Suddenly, he bumps into a small child. The child asks him what he is doing. He tells him that he has lost something and needs to find it. The child says that his mummy always tells him to think about where he left it. John agrees that this is a good thing and then remembers Victor's mention of the TARDIS. He asks the child if he has heard of a TARDIS but the child says no. He wishes John good luck and leaves. John is alone and realises that he has to try and remember what a TARDIS is and where he left it. He hears the Doctor's voice goading him that deep down he is scared to remember his past. He hears Victor goading him about Jacqueline. He decides he has to try and remember. He calms himself down and clears his mind. He starts to repeat the word 'TARDIS' over and over again, forcing himself to remember.

*Lots of random voices - but especially the Doctor and John - from brief scenes in or about TARDISES - John's voice clear over the top asking himself if his TARDIS was his home or a means of transport - little scenes with some of John's more violent thoughts occasionally playing over the top and then John forcing himself not to remember them. The child's voice repeating 'Where did you leave it?' and then suddenly,*

'I remember!' says John as he starts to head off.

We hear the hum of John's TARDIS and the Doctor's and Jacqueline's voices echo around it. Jacqueline is stunned at how it is bigger on the inside. The Doctor compares it to John's mind and body - outwardly one thing but inside - He starts to explore - looking for what could be causing the fires - when Jacqueline interrupts him. She has found what appears to be a translucent creature - similar to a foetus - in a glass cage full of liquid. The Doctor congratulates her and says that they make a good team, when suddenly John arrives.

He turns on Jacqueline, accusing her of betraying him. She denies everything but John isn't convinced and starts to almost turn violent. The Doctor begs him to stop and think about what he is turning into. 'At first, you have these angry thoughts - how soon before you start to enjoy them - and then how soon before you kill!'

John is shocked - not only at the Doctor's comments but also at how at home he feels in 'this dark, evil place'.

The Doctor is worried - he asks John if he has ever felt fully at home in Perflugium? John says no and the Doctor again likens the TARDIS to John's mind. He says that they have to act now to stop any more of John's memories being triggered.

Jacqueline still does not understand how John's memories returning would destroy them all, but John says he is beginning to understand. He finally admits that he doesn't want to remember what he was but that he wants to live out his last few months with Jacqueline, in peace.

The Doctor is happy but then feels compelled to tell John, against his better judgement, that if John regained his memories of what he was, that he would be able to live longer – as John's struggle for lengthening his life was one of his main attributes.

John says he will be happy to continue lengthening the lives of those around him. He asks that Doctor what has been causing the fires. The Doctor points to the creature in the glass cage. He explains that it is a Scordatura – a parasitic being that lives between dimensions – in a place where reality and dreams cannot be separated.

He says that they are a violent race and that he feels that John was working with this one – 'perhaps waging some war on some innocents somewhere' – when John may have betrayed it. They have incredible mental powers and if John had betrayed it then it may have attacked him – causing him to lose his memory and ejecting him from his TARDIS.

Jacqueline says she does not understand. She is starting to disbelieve the Doctor and wonders if indeed this was not all part of his plan. She still cannot believe that John was ever this evil being when suddenly the Scordatura smashes its way out of the box and launches itself at her with a hideous screech.

Possessed by the Scordatura, she explains what happened. She explains that the Doctor is right: ten years ago it and John – or the Master as it knew him – arrived here during some war they were waging and that, indeed, the Master had betrayed it. It had fought him and banished him from both the TARDIS and his mind. It had also absorbed all of the Master's memories. This had exhausted it and it has spent the last few years recuperating. Recently it had awoken and decided to complete its one task – to kill his Dominus – the Master. Using its telepathic powers it had searched out for a human near to a being with two hearts and forced him to commit suicide – through burning himself and all those near him to death (at the hotel). It had then realised its mistake and had tried again (at the monastery). It will not make the same mistake again.

It forces Jacqueline's body to try and attack the two men. The Doctor tells John to keep back – as he fears that if John fights he will return to his old self. 'I'm a trigger, this place is a trigger – if you take just one life it could destroy you for ever!'

John struggles to control himself as the Doctor manages to knock the Scordatura off Jacqueline – where it splashes about on the floor squealing. The Doctor tells John to take Jacqueline and leave this place and never return. 'Turn your back on death and live your life!'

John asks him what he is going to do but the Doctor tells him to leave. He tells John that he is a good man and he wishes that they could be friends – like once they were before. John takes Jacqueline and leaves.

Alone, the Doctor looks down at the Scordatura – he says to himself that he is going to do something he should have done years ago. He blames himself for his friend becoming the Master and all the deaths that the Master then caused. He sees the Scordatura as not only the physical embodiment of the Master's evil but also as the embodiment of his own guilt. He walks around the TARDIS pondering how easily he could have followed the same path as his old friend. He then rigs the TARDIS console to explode. He won't let his guilt over his friend's descent into madness and evil be his Dominus any more. He leaves with a parting 'Sweet Dreams' as the console explodes and the Master's TARDIS and the Scordatura are destroyed forever. The sound of the explosion merges into...

The pen SFX and classical-style music.

*It has been an interesting day. I look back at last night's diary entry and it seems as if it was written by a different man – I suppose it very nearly was. I was so certain that I would be able to recover my memory and therefore my life, but it appears that*



*by remembering who I was, I would have been destroying not only myself but all those around me. The flashes of memory I did have have convinced me that the Doctor was telling the truth - my past was not something to be embraced but my present is! I have decided that I will do as he suggested - I will stay here in Perfugium and live out the last few months of my life content with my sweet Jacqueline. I came so close to losing her today but I believe that she will recover from her ordeal. Now she sleeps in the very chair that the Doctor occupied just a few short hours ago. As for Victor... that is something I will never be able to erase from my memory... but I cannot... I will face my demons about that... about what I did, another day. The Doctor? He has disappeared as mysteriously as he arrived. Although I have no regrets about not remembering much of my past, the one regret is that I will never remember my friendship with him. I believe that he probably was the best friend I ever had and I do believe that his actions here today have confirmed that completely. Exhaustion is overpowering me now - as I said, it has been an interesting day. So as night falls once more, as darkness steals the light, so I say good night.'*

He puts down the pen and closes his diary. Before he gets into bed he mutters that he will check on Jacqueline one last time. He goes through to his living area. He quietly calls Jacqueline's name but there is no answer. He kisses her on the forehead but then realises she is cold.

He then notices a note in her hand. Panicking, he reads it aloud. In it Jacqueline describes how when possessed by the Scordatura she glimpsed what John had been like before Perfugium. She reminds him how, in the Sanatorium, she had told him she loved him because of who he was inside but now... now she knew who he really was inside and that is something she cannot live with. She has taken an overdose of John's painkillers.

John struggles to breathe and as the wind and rain begin to pick up once more outside he hears the whispering voices - 'Killer!', 'Murderer!' and 'Destroyer!' He drops to his knees, screaming, 'No!' and then begins to cry. His crying turns into a hysterical reaction and his mind finally reminds him who he is. He goes mad and starts to smash up his home, laughing. He is, once more, the Master!

# MASTER: TRAILER

By Joseph Lidster

*SFX: A clock ticking and some quiet music that gradually increases in tempo throughout the trailer as appropriate.*

**JOHN** My dearest friends, I write this letter in the hope that you will do me the greatest of favours.

**MAN** (*Scene One*) What do you want?

**JOHN** On the 23rd of this month, I would be honoured if you would join me here, in my home, for dinner.

**JACQUELINE** (*Scene Five*) I don't seem to have a knife.

**JOHN** It is ten years since my arrival in this town - an anniversary I feel I cannot possibly ignore.

**VICTOR** (*Scene Five*) And let us celebrate! It's good old Doctor John Smith's birthday.

**JOHN** You have both treated me with such kindness and friendship.

**JACQUELINE** (*Scene Seven*) John Smith is a wonderful man. He is the kindest, most thoughtful man I have ever met.

**JOHN** For the most part, the last ten years have been more than I could ever have hoped for. Of course, recently, Perfugium has become a... darker place.

**VICTOR** (*Scene Three*) There's been another murder.

**JOHN** (*Scene Three*) Ah, yes, the curse!

**JOHN** (*Scene Three*) Your beloved wife told me all about it!

*SFX: Start building up the whispering voices from Scene One.*

**JOHN** But for one night at least, let's forget about the darkness and spend a pleasant evening, enjoying good food-

**JACQUELINE** (*Scene Three*) My stomach feels as if my throat has been cut.

**JOHN** - fine wine -

**VICTOR** (*Scene Five*) Would you mind if I got terribly drunk?

**JOHN** - music -

**JACQUELINE** (*Scene Five, singing*) And hence one master-passion in the breast-

**JOHN** - perhaps, even some parlour games -

*SFX: The heartbeat SFX joins the whispering voices.*

**VICTOR** (*Scene Ten*) Stones!

**JACQUELINE** (*Scene Ten*) We place them in a circle... and then take a glass... put it in the middle and-

**VICTOR** (*Scene Eight, suddenly shrieks*) The blood!

**JACQUELINE** (*Scene Ten*) And communicate with the spirits!

**JOHN** Please, help me to make my birthday - if you can call it that - a night to remember.

*SFX: The heartbeat and whispering voices suddenly sound loud.*

**VOICE** (*Scene Six*) You're going to die tonight.

*SFX: The Doctor's scream cuts across everything. Then silence for a second.*

**JOHN** A night to remember. So, Jacqueline, Victor, I look forward to a pleasant and relaxing evening in your company.

**JADE** (*Scene Three*) Please, do come in. The Master is expecting you.

**VOICE** (*Scene Five, whispering*) Gonna cut your throat.

**JADE** (*Scene Three*) The Master—

**VOICE** (*Scene Sixteen, whispering*) All who hear my voice will die!

**JADE** (*Scene Three*) —is expecting you.

**JOHN** Yours, Doctor John Smith.

*SFX: The music and clock stop.*

**VICTOR** (*Scene Three*) Superstitious claptrap!

*SFX: (From Scene One) The cat squeals loudly and then is cut off.*

**N.B.** The finished trailer featured only JOHN's voiceover lines.